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XVII CENTURY ALTAR FRONTAL SHOWING VARIOUS SCENES RELATING TO THE MIRACLE OF THE LOAVES AND FISHES

INTERNATIONAL STUDIO

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MARCH 1931

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The cover reproduces a "Portrait of a Noble Lady" by Ambrosius Benson, Flemish school, about 1540; this painting was formerly in the Melzi collection and that of the Marquis of Varese, Milan. Courtesy of Edouard Jonas

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The Editor's Page

MARCH is the month of the Antiques Exposition and it is fitting that the *International Studio* should devote rather more space than usual to the subject of antique furniture. In recent years the clamor of the modernist has almost obscured the rightful claims of period decoration, and one might suppose that a new era in the art of furniture making has dawned. It now appears that too many of us have been pursuing the phantom of false morning. Out of the welter of new shapes launched a few years ago by *L'Art Décoratif* in Paris nothing emerges which can be recognized as a style. All that can be said for the modern movement is that at its best it tends towards simplicity and even severity of line. In other words we prefer Empire classicism to the flowing curves of Louis XV.

When we realize that in the main we are only substituting one period for another we may get back to the fundamental proposition that in architecture and decoration the best results are gained not by ruthlessly discarding all the tenets of the past but by studying the past and finding out why one design is better than another. Thus the eye is trained to beauty. And the architect or decorator with an eye so trained is more apt to create beautiful things in the present or the future even if he creates something new and different.

EVERYTHING, then, is to be gained by an annual exposition of antiques if it is only for the purpose of proving that the best, so far at least as furniture is concerned, is still very much in the past. The eighteenth century still maintains its high position as the arbiter of elegance; elegance moreover combined with comfort. We may deplore the fact that in days gone by the styles of George II and of Louis XV as well have become so hackneyed and cheapened by poor imitations that our taste has been spoiled for the real thing. But in every art the masters have created a host of imitators. We do not cease to enjoy *Meistersinger* because so many inferior musicians can easily reproduce Wagner's tricks of style. Nor do we reverence Velasquez less because he happened to have a son-in-law who painted bad copies of his father-in-law's masterpieces. By the same token we should never tire of the best works of the eighteenth century *ébénistes*; what very properly bores us is the maltreatment of that work by countless inferior imitators. The more, therefore, we see of the genuine examples of fine old furniture the more we appreciate its worth, and the better are we equipped to distinguish between what is good and what is bad in modern furniture and decoration.

We are very far from belittling the honest efforts towards new styles in decoration. We cannot forever live on the past. One great period has succeeded another in all the arts and in all the ages.

We have had great painters and great architects in our own lifetime. Why not great cabinetmakers? The answer is that the age of machinery did nothing to change the methods of the painter; it only modified in a certain degree the problems of the architect, but it revolutionized the methods of making furniture to such an extent that the craftsmanship of the cabinetmaker almost ceased to exist. So we have a gap of a hundred years in the history of interior decoration. That craftsmanship will come back into its own sooner or later we have not the slightest doubt. But that a twentieth century style can be evolved merely through a wild desire to be different we can safely deny. Upholstering chairs of metal tubing with the skins of wild animals may make for novelty but hardly for elegance or comfort.



Recently acquired by the Museum of Fine Arts, Boston
PROBABLY BY CAFFIERI; FROM THE SPRECKELS' SALE

THE French, who started a good many of the extravagances of the new decoration, simply followed out their usual practice in such matters. Like the Athenians, they get bored from time to time with the old beliefs and amuse themselves by erecting altars to unknown gods. But a sense of humor and an innate good taste prevent them from going wrong for long. We have more than the French craving for new faiths and perhaps less than the French clarity of taste and vision. We are apt to be found burning incense before the new altars long after the French have discarded them. What countless garrets will some day be full of costly examples of French paintings which the French have been glad to hand on to us. And how strange it must seem to the French that we are still taking seriously many of the caprices of *L'Art Décoratif* which they have forgotten years ago.

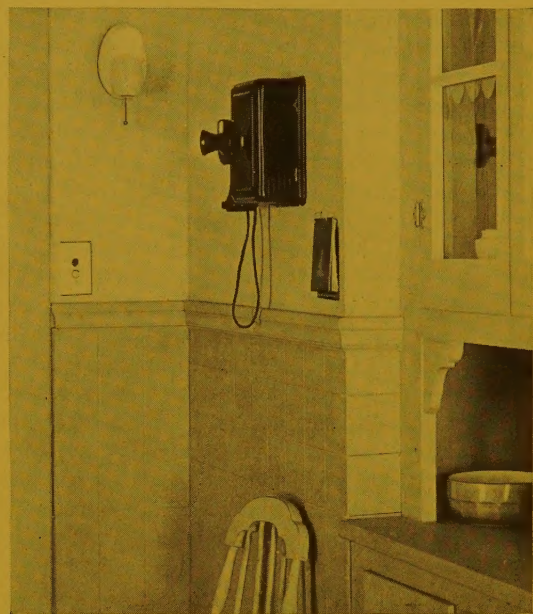
Our furniture manufacturers have wisely cold-shouldered the modernistic movement. Not altogether because it would mean scrapping a wealth of design which has been acquired at great cost, but because, up to date, nothing that can be called a style has developed. And so those of us who can rarely afford antiques will continue to buy for the most part the modern replicas of the old furniture. But at least the great cult of the antique which has grown up here since the war brings us more and more into contact with the really fine examples. Not only our houses but our museums all over the country contain masterpieces. So that the manufacturer of modern furniture is bound to improve his designs all the time in order to keep up with the improvement in public taste. And we still have a great width of choice in the variety of styles which developed in the great period of English and French decoration. It is possible to find in it the greatest range of style, from the formal elegance of the age of Anne to the lighter elaborations of Oeben and Hepplewhite.



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Seen in the Galleries

IN the past six months a great many beautiful backgammon tables have made their appearance about the land. Where had they been for the last hundred years or so? Stored away in sanctity, waiting for the moment of resurrection. It is a characteristic of moments of resurrection that they bring with them many things chosen in excitement which detract from the impressiveness of the event; so, a number of backgammon tables were fished up from storehouses by enthusiasts who overlooked their unworthiness. And perhaps God will forgive the backgammon motif on facecloths, broom handles, pin cushions and bathing-caps which have been flung up to heaven during this past season. When we do find something good we celebrate it. On this page is a backgammon table worthy of the name. Not only is it that, but in addition it is one of the pleasantest toys that one could find. It seems to have endless tops, shelves, drawers, and cupboards concealed in all four sides, and I can think of nothing better for a rainy day than sitting down quietly to pull them all out and turn them all over one by one. This table comes from the collection of Cecil Partridge of London, lately settled in a new shop at 129 East 57th Street. It is of exceptionally fine mahogany, rich and deep in color, and is of the period of George the First. It was acquired from A. J. Greenly, Esq., Soanes House, Coombe Warren, England. Not very large or very high, it is amazingly compact, being a side table, a plain mahogany-top table, a card table with a green baize top and counter receptacles, a writing table and a backgammon table. The forepart, which can be seen clearly in the accompanying photograph, is a locker which contains a collapsible backgammon bridge. The flap of the locker is fastened to an adjustable ratchet for the purpose of a bookrest. There is a small drawer at the front, and on one side a receptacle, also shown in the picture, intended to hold pen and ink. There is something sturdy and comfortable about the form of the rounded corners and the curved legs; yet the effect is not clumsy. Even to the detail on the brasses it is fine in workmanship.

IN Wallingford, Connecticut, are the workshops of the International Silver Company, an organization whose fine arts division, known as the Wilcox and Evertsen Company, is devoted to the reproduction of early American silverware. In their own words, which are words of the early American tradition, printed

on their catalogue, they say that "they have undertaken the faithful reproduction of Early American Sterling Silverware, and with their own tools will make all kinds of large and small Sterling Work in the genteel Taste and exact Fashion of our Colonial Silversmiths, and of the purest silver. . . . They Therefore, take this method of informing the publick that whoever shall be pleased to honour them with their favours, may depend on being served with any of the underdescribed articles, with the greatest punctuality, and finished according to the highly esteemed manner, the graceful and convincing forms, the simple beauty of decoration, and the wonderful texture and surface of authentic pieces of Colonial times made by the Hands of such skilled craftsmen as Paul Revere, William Moulton, Jacob Hurd, Philip Syng, John Burt etc. etc. and to be found today in the Museum of Fine Arts in the city of Boston and in the Metropolitan Museum in the city of New York, viz. Mugs, Tankards, Beakers, Chalice, Porringers, Bowls, Pots for Tea and Coffee, Cream Jugs, Sauce Boats, Spoons and Vases, likewise Alms-basins, Casters, Tumblers, Cups, Salvers."

On page 12 is shown one of their handsomest pieces, a bowl reproduced after Daniel Henchman, 1730-1775. The original of this bowl was presented to Dartmouth College by John Wentworth, Esq., Governor of New Hampshire, and a party of friends who attended the Commencement of Dartmouth in 1771. It is still owned by the College. The piece is ten and three-quarters inches in diameter, and six and three-eighths inches in height. Other examples of their manufacture include a fine fluted bowl reproducing an alms basin in the parish church of King's Nympton, North Devon. It stands on a simple base very much like that in the photograph, and its flutings end in a scalloped rim suggesting the petals of a big flower. It is three inches high and ten inches in diameter. This

company also makes a Prince of Wales bowl after an original in a set of four given by the Prince of Wales, otherwise George III, to the Beef-steak Club, engraved on one side "Long Live The King," and on the other "Beef and Liberty." Another bowl, rigorously simple, is after the design of a baptismal basin made by Benjamin Burt, 1739-1781, and used by the early settlers. There is a tea set, each piece globular in shape, made larger than the original, which was small for purposes of economy, tea being expensive. A mayonnaise



Courtesy of Cecil Partridge of London, Inc.

MAHOGANY BACKGAMMON, CARD AND WRITING TABLE, GEORGE THE FIRST PERIOD

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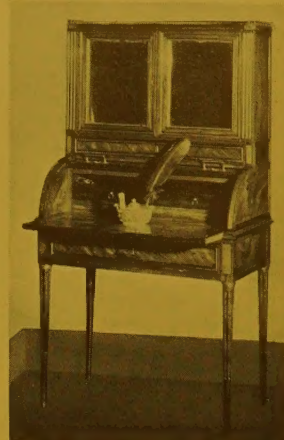
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REPRODUCTION AFTER A BOWL BY DANIEL HENCHMAN AT DARTMOUTH

bowl, various compotes, salt and pepper shakers, and children's cups, are well adapted to modern use and are charming in modern settings.

DURING the period of Nelson, about 1805 or a little later, a work box was made for James, Duke of York, and presented to his wife. It was of straw, inlaid with the most elaborate and minute bits of that material, a mosaic in miniature. Preserved by good fortune it is now in the possession of Ginsburg & Levy, 815 Madison Avenue. It is reproduced on this page, but the astonishing amount of detailed design on top and sides cannot be realized from a photograph. The actual size is thirteen and one-half inches on top, and five inches in depth. This box is full of historical interest, its designs being packed full of things characteristic of its time. The pictures are copied from engravings of the period, and somehow all the tiniest flourishes were carried out in a medium which is better adapted to the making of hats than the decorating of *objets d'art*. It was made by French prisoners of war in England during the time of Napoleon; and certainly it would have been impossible for anyone to make who did not have plenty of time on his hands. The top bears the royal coat-of-arms, supported by spirited beasts and topped by the Crown. The front side shows warlike emblems and flowered inlay, the back displays scientific and naval instruments, and each side bears agricultural implements. Round them all is a delicate border. But the outside of this work box is surpassed by the inside. The top lifts, two little doors open upon tiny drawers below, and there in splendor are four panels showing the four Continents, Asia, Africa, Europe and America, all looking very impressive and empirical and inspiring. The silk, the needles, the pins and buttons that had the honor of living in such glory should have produced a handiwork of dignity; at any rate, the Duchess of York sitting down to sew with her box must have been quite a fine sight. Never was one small object so packed with antique interest, historical association, and character oddly its own. These days we have not the time or the preoccupation with grandeur to give or receive such a present. What have we now for needles and thread? Something that is collapsible, designed to fit in the pocket of a suitcase, adequate only for emergencies. Such a work box as the Duchess of York's has become a "museum piece," a witness to the unfailing law of change.

AT the galleries of Charles Woolsey Lyon, Inc., 61 East 57th Street, is one of the rarest and most interesting pieces of Lowestoft to be found. It is an eight gallon punch bowl, from Newport, where it resided for more than a hundred years. For many years it was used in Townsend's Coffee House, the famous old inn of Newport. It was originally brought there by Captain Jacob Smith, in his ship the *Semiramis*, in 1804, after an exciting voyage which included a wreck off Nantucket Shoals. There are only two other punch bowls of such size, known to connoisseurs. One is the New York City bowl in the American Wing of the Metropolitan Museum; but the Lowestoft bowl at Lyon's is in better condition than this. How it happened to weather all the voyages, parties both distinguished and boisterous, and changing of hands all these years, without so much as a crack, is a miracle. It is twenty-two inches in diameter and nine inches high. It is decorated in gold and blue enamel, with stars which are set in the border. The sides are covered with large medallions in which are figures, designed from French prints sent to Canton and painted there. All the figures have strong Chinese characteristics, with almond-shaped eyes and typical dress. The ring of

the bowl is startlingly clear and musical. This piece is intricately bound up with the history of Newport, for by virtue of its exceptional size and beauty it was borrowed for all the important and large functions in Newport society. Lafayette and Washington were served from it, and many other notable visitors.

IN 1685 in the time of Charles II there was made a silver posset-cup recently seen at Crichton & Company, 636 Fifth Avenue, which seemed especially fitted to attract the collector's eye, and as it has just now passed into private ownership it seems that discrimination is by no means lacking. Although it was called a posset-cup at the time of its making, the name has since been corrupted into porringer. The name of the maker will never be known as all records of that period were lost in one of the great London fires. The ample silver bowl was intended for hot spiced wine, kept steaming under the exquisite lid, to be handed up to the parting guest after he had mounted his horse. The delicate and simple handles were made with a thought of convenience, one for the offering, the other for the receiving. The cup stands a little over seven inches from its base to the finial, its width about six inches. The chased design of quail and leaves on the lid was copied from early Chinese porcelain bowls.—ANN SAYRE.



Courtesy of Ginsburg & Levy

WORK BOX PRESENTED BY A DUKE OF YORK TO HIS WIFE, C. 1805



Courtesy of the Hon. and Mrs. Simon Guggenheim

PORTRAIT OF A YOUNG WOMAN BY SIR ANTHONY VAN DYCK

This painting was formerly in the collection of Count Contini, who purchased it in London. The subject is unknown, but she suggests comparison with some of the Cattaneo-Lomellini portraits

INTERNATIONAL STUDIO



MARCH, 1931

THE FINE POINTS OF MAHOGANY COMMODES

BY R. W. SYMONDS

THE VALUE OF ENGLISH COMMODES OF THE MAHOGANY ERA DEPENDS ON DESIGN, QUALITY OF CRAFTSMANSHIP AND MATERIAL, WHICH HAVE MADE THEM IMPOSSIBLE TO REPRODUCE

THE term commode was used by eighteenth century cabinetmakers such as Chippendale and Ince & Mayhew in their published books of designs to describe a chest of drawers, usually of serpentine shape, elaborately ornamented with carving and with trusses at the two front corners. (See Fig. 3.) The commodes illustrated in Chippendale's *Director* are designed with legs, the more elaborate examples with six, the others with four. (Fig. 1.) Only one example is shown supported on bracket feet. As an alternative design for a commode with drawers, Chippendale shows several examples which have folding doors.

The design of the commode on legs was unquestionably copied by Chippendale from the contemporary French commode. In fact, he describes such examples as French commode tables; although it is difficult to see today why such pieces should have been described as tables at all. A further design which Chippendale terms a commode table is one here illustrated (Fig. 2) in which it will be seen that it is designed with a knee-hole with two drawers above and three drawers on either side. Ince & Mayhew also show two designs of knee-hole tables, but called commode dressing tables.

Judging from these published designs it would appear that the commode was intended sometimes as an ornamental piece for the drawing room or salon, and sometimes as a dressing table, in which case it rightly belonged to the bedroom.

This classification is borne out by Thomas Sheraton, who writes of this piece of furniture in the *Cabinet Dictionary* (1803): "Commode, from the French, and signifies a woman's head-dress. In cabinet making it applies to pieces of furniture, chiefly for ornament, to stand under a glass in a drawing room. . . . It is sometimes used more agreeably to its derivation, and signifies such commodes as are used by ladies to dress at, in which there is a drawer fitted up with suitable conveniences for the purpose."

Judging from examples extant it would appear that the commode dressing table was usually fitted with drawers and supported either on a plinth (see Fig. 7), or on bracket feet (see Fig. 8). Of the type with the knee-hole, as illustrated in the *Director* (see Fig. 2), only a comparative few are known to exist today.

The commode on legs, also, has survived in very small numbers by comparison with those designed with bracket feet or a plinth. The commode that



From Chippendale's "Gentleman's Director" 1st edition

FIG. 1. FRENCH COMMUNE TABLE



From Chippendale's "Gentleman's Director" 3rd edition

FIG. 2. COMMUNE DRESSING TABLE WITH KNEE-HOLE



Courtesy of the Daniel H. Farr Co.

FIG. 3. THESE ORIGINAL WATERGILT MOUNTS ARE HAND CHASED

was intended for a dressing table had the top drawer fitted with a toilet mirror and compartments. A point of difference between the commode and the ordinary chest of drawers is that the former has not the square proportions of the latter because of its greater width. A commode seldom measures less than four feet in width, a measurement which would be very wide for a chest of drawers. The mahogany chest of drawers which is contemporary with the mahogany commode of the period of 1750-1770 is also seldom decorated with carving. If it has a serpentine front its canted corners are generally decorated with fluting or a Chinese fret, and not with a carved truss which, as already mentioned, was the favorite decoration for a commode. An exception in the possession of Mr. Geoffrey Blackwell has, however, a Gothic fret instead of the more customary carved truss.

The commode with drawers is usually of fine quality both as regards the cabinet work and the wood, showing that these pieces were expensive originally and were made for a fashionable market. Those who could not afford the price of a commode dressing table were forced to be content with either a chest of drawers, or the small knee-hole pedestal dressing table, in walnut or in mahogany, of a plain simple design.

About 1770 commodes of either half-circular or serpentine shape, generally with cupboard doors, veneered with satinwood or harewood and decorated with inlay, came into vogue. This type of commode, however, does not come within the scope of this article, which is confined



Collection of Mr. C. D. Rotch

FIG. 4. BOMBE SHAPED COMMUNE WITH MARBLE TOP. C. 1730

to mahogany examples. Since there is no record of the survival of a commode veneered with walnut, it must be assumed that such pieces were seldom, if ever, made from this wood. Such a supposition is lent credence from the fact that, when commodes first came into vogue (judging from the examples extant about 1730) they were made for fashionable and wealthy people who demanded furniture of the new mahogany wood in preference to the *démodé* walnut. Commodes, however, that can be dated prior to the design of those illustrated in the first edition of Chippendale's *Director* have survived today in comparatively few numbers. An unusual example of *bombé* shape with marble top is illustrated (Fig. 4). This specimen would appear to date about 1730. The top drawer is not fitted with a toilet mirror and compartments, and therefore it may be judged to have been designed, not as a dressing table, but as a decorative piece of furniture for a hall or drawing room.

The elaborate mahogany and gilt commode illustrated (Fig. 5) is unquestionably one from the design of William Kent. It is, however, an exception to the rule as regards its proportions, since the height is nearly equal to the width. This commode, like the previous one illustrated, has a marble top. All the examples illustrated in the *Director* would appear to have mahogany tops, since Chippendale in his descriptions of the plates makes no mention of marble. The detail (Fig. 7) of a broad canted corner decorated with a truss is of a design that would appear to be prior to the commodes in the *Director*.



Courtesy of Messrs. Mallett & Sons

FIG. 5. MAHOGANY COMMUNE WITH CARVED GILT ENRICHMENTS. C. 1730

It has no French influence in its design, the fine carved moldings and trusses being of an architectural nature.

In the third edition of his *Director*, Chippendale—referring to two examples—says: "Ornaments may be of Brass if required." The use of ormolu mounts for decorating commodes became more common in the later satinwood period of 1770-85. Judging from the few examples extant the mahogany commode with ormolu mounts is extremely rare. In describing an elaborate example, Chippendale writes: "I would advise to model this Design before Execution, as it will save Time and prevent Mistakes." This is an interesting remark as it shows what pains the eighteenth century cabinetmaker took in order to give his piece the best proportions and the utmost grace. One outstanding feature of the serpentine-fronted commode is the graceful and subtle line of its curved form. In a fine example the curve is shallow and not emphasized. The commode illustrated (Fig. 9) should be noted as an outstanding example of this. In serpentine chests of drawers the curve is much more pronounced and lacks the grace of outline of the commode of high quality.

The quality of the carving on the mid-century mahogany commode is generally extremely fine, such carving being usually confined to the ornamenting of the canted corners. The moldings of the top and plinth on the majority of examples were left plain (Figs. 8 and 9) for reasons of economy, expense or taste. The drawer fronts of a commode of high quality are veneered with fine figured mahogany, generally on a foundation of mahogany because a good stout timber was required which would not twist or warp when cut in



FIG. 6. DETAIL C. 1760. FIG. 7. C. 1740

a serpentine shape. In examples of lesser quality the drawer fronts are made of deal composed of built-up layers glued together. The drawer linings are usually made of wide planks of fine quality quarter-cut oak, the dust boards generally wide planks of deal jointed to a front rail of oak and veneered on the exposed edge with mahogany. The sides are made of solid mahogany, and in a fine quality example, one plank of mahogany will be used. This was an extravagance because, owing to the side being shaped, the plank might have to be as much as three inches thick. The top of a fine quality commode is usually veneered, and some examples have the tops and drawer fronts decorated with a border of cross-banded veneer. The back boards of a fine example would be of oak and not of deal.

To possess the original handles is an unusual asset in a commode. The original mounts of one commode (Fig. 3) are of exceptional quality, being hand chased and watergilt.

It is well worth while to devote a little study to the quality of craftsmanship and material since the faker has of recent years turned his attention to making spurious commodes. The faker does not make a piece of entirely new construction as he finds it far easier to convert a serpentine chest of drawers. Being avaricious he tries to imitate the rare commode on legs by replacing the two front corners of the original chest with newly carved trusses cut

from old wood. He then carves and inserts a new rail at the bottom, and also carves up the top molding. But as he cannot alter the proportions, his fake will be branded with the short measurements of the original (Continued on page 86)



Collection of Mr. R. H. Haslam



Collection of Mr. Russell Palmer

FIGS. 8 AND 9. COMMODOE DRESSING TABLES OF ABOUT 1760 WITH DRAWER FRONTS VENEERED WITH FINELY FIGURED MAHOGANY



A PAIR OF CHIRICO HORSES AMONG CLASSIC RUINS



"FLEURS" BY VAN GOGH; WHITE ON BLUE GREEN

A MODERN SETTING FOR CONTEMPORARY PICTURES

BY MARYA MANNES

IF painters care at all about the frames their pictures are put in, they should worry all the more about the walls on which they hang. Surely nothing could be so disastrous to a Matisse as flowered wallpaper, or to a Derain as a Louis XV brocade.

I think, therefore, that Messrs. Matisse, Chirico, Van Gogh, Modigliani, Derain and Picasso might, as a chorus, serenade Mr. and Mrs. William Averell Harriman for the way their house at Sands Point on Long Island frames and enhances their work.

First of all, the approach to the house is as informal and unawesome as the approach to contemporary art is supposed to be. No iron gates flanked by urn-top pillars, no immaculate and crunching driveway. Merely a gentle slope into a garden which leads directly through glass doors into the living room of the house. The building itself is of wood, one-story high, low and long to align itself with the horizon it faces. In the center wing, looking Sound-wards, is the large square living-room; in the side-wings

bedrooms, nurseries and maid's quarters added at right angles so as to make a sort of sheltered court out of the garden and protect it from the raw sea-winds.

Since it was to contain most of her pictures, Mrs. Harriman made most of the living-room. Its walls are of fibre painted a dark ultramarine blue: an excellent foil for the high key of modern painting, with enough warmth to set off a cool palette and yet not detract from a hot one.

The furniture is of the low, built-in, modern type—settees couches, benches, chairs of very light maple with yellow monks-cloth upholstery; and a few arm-chairs covered in a wide-blue-striped Rodier fabric. The fireplace is of flat german silver, with an iron fish applique on the horizontal strip and a big square mirror in a silver frame over the mantel. The silver is repeated in the columnar legs of several glass-topped tables with polished wooden bases.

The room is full of simple shining surfaces, of right-angles and cylinders; cool in its un-



Photographs by Sara Parsons

IN A LIVING ROOM CORNER: MATISSE AND MODIGLIANI



ON THE WALLS OF THE HALF ENCLOSED PORCH HANGS A SPRIGHTLY "PROMENADE" BY JEAN DUFY

complicated spaciousness, warm in its comfort and color. A screen in Raoul Dufy's most exuberant and light-footed manner, yellow curtains, flowers, glass bibelots and the slat-filtered sunlight give gaiety to the room; and a sense of impermanence that reflects and intensifies the fleeting quality of much of the painting that is on the walls.

Van Gogh's jug-full of over-blown roses is perhaps the richest, most solid canvas there; its whites and greens well backed by the blue wall. It is sturdy, intense, "*sec.*" Then there is a Picasso *Mother and Child* in his older, classic manner—mostly drawing, beautiful drawing, with the faintest blush of color in and about the faces—and with



VAN GOGH'S "FLEURS" AND THE "HEAD OF A GIRL" BY MODIGLIANI (SHOWN BELOW) ARE IN THE LIVING ROOM



a pervading wistfulness. On opposite walls are a Matisse still-life and a Modigliani head. The Matisse is of flowers, wall-paper, door, curtain—in the painter's lightest vein; as usual extraordinarily clever in color, decorative as it is inconsequential and incomplete. The Modigliani portrait is of a young girl, black-haired, brown-skinned, long of neck and ovoid of head in the Italian artist's formula. There is, too, a Chirico; typical in its proud champing horses with dramatic manes, and the Greek fragments standing and falling on a desolate shore; and two small landscapes by Derain and by Seurat.

Most of the paintings are in rich carved frames, of a putty-color achieved by painting wood gold and then rubbing the gold off; good for the pictures in spite of their traditional design.

The decoration in the rest of the rooms lies chiefly in their light-fixtures, their furniture and the general color-scheme. One of the bedrooms, white of wall and red of woodwork, is enlivened by an amusing motif of two amorous birds of paradise painted on the wall above the built-in scarlet bed. Another bedroom is covered with a very fine-lined modern paper, pale cream and mauve in general tone.

The children's sitting-room has a paper of white bricks outlined in blue; with a fireplace of blue and red tiles, and blue woodwork and moldings. And the young daughter spends her early morning moments staring at a charming delicate design of flowers and line-clusters, blue



THE TABLE SUPPORT AND MANTEL ARE OF METAL; THE SCREEN BY RAOUL DUFY. BELOW, PICASSO'S "MOTHER AND CHILD"

and rose in aspect; with rose curtains and lambrequins, while her brother is brought up in the greater austerity of plain chartreuse walls and brown wood moldings and window-frames. There are modernistic mirrors everywhere; and geometrical electrical fixtures of silver and glass.

It is a victory for Mrs. Harriman that with all its angles, its planes and its eliminations of ornament, the house is never harsh; does not emanate the artificial "style-worship" quality so many modern houses suffer from. It strikes one more as a direct expression of preference than as the imposition of a fashionable decorator.

The Sands Point home, moreover, must have made a number of sincere converts to the painting of today, for canvases and house belong together. If one is impressed, as one must be, by the charm, comfort and fitness of the whole interior, one must also recognize the fitness of the painting and its right to existence. It might conceivably be an unpleasant shock to some to find a Chirico in a Jacobean room. In the Harriman house it is as natural as the flowers in the vases.

A millennium will come when prospective builders of houses will commission painters along with architects; when the best contemporary artists will incorporate their forms and designs in the wall itself instead of isolating them in small rectangular frames.

Until that day, however, the moral is to look well to your backgrounds; for they can make or break what you place before them.





Courtesy of Charles of London

CARVED AND INLAID JACOBEOAN CHEST OF A TYPE PARTICULARLY POPULAR IN THE EASTERN COUNTIES

INLAY AND EARLY MARQUETRY IN ENGLAND

BY HELEN McCLOY

HISTORICALLY, English inlay is divided into three parts:—the Tudor-Jacobean oak inlay, the walnut marquetry of the early Orange period and the satin-wood marquetry of Adam and Hepplewhite's day.

Between true marquetry and its Elizabethan ancestor, inlay, there is a distinction. Inlay is the fixing of a pattern of chips in cavities hollowed out with knife and chisel on the surface of a solid panel. Marquetry is the fitting of a pattern cut out from a thin slice of wood into holes pierced with a saw in an equally thin plank—the whole being then veneered with hot glue on the structure to be decorated. Marquetry is a form of inlay, but inlay is not necessarily marquetry.

In the sixteenth century the English cabinet maker was still using the primitive method of scooping an intaglio in solid wood and pressing into it uneven chips of stained wood, pewter, bone, pearl or ivory—something the same process as filling a tooth. The patterns were either floral, geometrical or architectural. It is said that Holbein himself designed



Courtesy of Barton, Price & Willson

ONE OF A PAIR OF WILLIAM AND MARY CHAIRS

some of these early inlays. In its finished state, primitive inlay looks like embroidery in wood and it is no wonder that Homer used the same Greek word for both inlay and embroidery in the *Iliad*.

The cradle of James I was inlaid in this manner, as were the treads and landings of a staircase at Glastonbury Hall and the nine-foot table made for the redoubtable Bess of Hardwicke on her fourth marriage in 1568. But beds, chair-backs, chests and court cupboards were more usual subjects.

One of the most famous specimens of Tudor inlay is the writing cabinet illustrated here on page 30. It was found some years ago in the basement of an English country house where the children were using it as a rabbit-hutch; the baby rabbits were kept in beautifully inlaid little drawers which are hidden in the photograph behind the closed flap door. The structural design of this cabinet is Spanish, even to the complicated hasp, but the structural woods appear to be English oak and walnut. The decorative detail is unusually fanciful and spirited. It is a sort of inlaid *Primavera* or



Courtesy of Dawson

THE JESSAMINE PATTERN APPEARS ON THE EARLY "WILLIAM AND ANNE" MIRROR OF DUTCH INSPIRATION

Midsummer Night's Dream—all the eternal springtime of Renaissance art is there. Rhythmical "rocket-like lines" spring from vases to burst into blooming gilly-flowers among which birds are perched—you can almost hear them singing.

The sense of life and motion is reinforced by the four little animals that romp at the base of the upper central panel. Out of the two tallest vases peep fantastically the hooded heads of two women—the rim of the vase is used to suggest

the high collar of 1550. Mr. Percy Macquoid believes that the cabinet is the work of "an exceptionally talented craftsman working out the advantages he had received from association with foreigners and their methods." It seems equally possible that it was the work of a foreign craftsman living in England. The cabinet, until recently in the extensive collection of Sir George Donaldson, is now in the City Art Museum of St. Louis.

Inlay was frequently combined with carving on Jacobean chests, as in the example shown on page 28, where a characteristic design is recessed in panels between stiles corbelled out in acanthus carving. Originally, this early inlay was as lively in color as in design. The leaves were bone or tulip-wood stained a vivid green; the flowers "murrey" color—but time has mellowed them to soft browns and parchment hues which, with their peculiar flatness, makes them look like dead flowers, pressed in a book.

In 1667, Pepys speaks of Mr. Povey, "that nice contriver



Courtesy of Arthur S. Vernay

AN EXAMPLE OF THE SECOND STAGE OF "ORANGE MARQUETRY"

of all elegancies," being "with a cabinet maker, making of a new inlaid table." Was it a veneered marquetry table? Or one inlaid in Tudor fashion? If the usually confiding Pepys had not been silent on this point, one of the most disputed questions in the history of English furniture would have been settled. No two authorities agree as to the exact date of the introduction of the fine saw, walnut veneer, and true marquetry into England. The earliest supposed date is 1665 and the latest, 1690. There was no slow evolution in technique whose progress would fix dates; the craft was imported

into England in a fully developed state by Huguenots and Dutch immigrants. And contemporary social history is naturally not so helpful in dating ornamental developments, like marquetry, as it is in dating structural development.

Four distinct phases of pattern mark this Orange period—"William and Anne," as it has been called. The earliest is an open spaced, natural floral design. It may be called the



Courtesy of Stair and Andrew

RARE WILLIAM AND MARY WALNUT MARQUETRY CABINET, CIRCA 1695



City Art Museum, St. Louis

FAMOUS TUDOR WRITING CABINET OF SPANISH SHAPE



Courtesy of Arthur S. Vernay

THREE LONG CASE CLOCKS FROM ABOUT 1700 ELABORATELY COVERED WITH MARQUETRY DESIGNS

jessamine phase because of the ivory jessamine flowers that occur so often—they appear like little white stars on the cushion-molded mirror frame which is illustrated on page 29.

Gradually, the jessamine disappeared. Otherwise, the succeeding pattern was nearly the same. It consisted of acanthus leaves, Dutch tulips, parrots and, *(Continued on page 80)*



Collection of Mr. Percy S. Straus. Photographs Courtesy of Capt. R. Langton Douglas

10 1/4" x 35 1/4"

"SANTA MARIA DELLA SALUTE AND THE GRAND CANAL" BY GUARDI, WHICH BROUGHT A RECORD PRICE AT CHRISTIE'S IN MARCH 1929, WAS ONE OF THREE PICTURES OF VENICE IN SPRING PAINTED FOR THE ENGLISH DILETTANTE, INGRAM



Collection of Captain H. E. Rimington-Wilson

25" x 37 5/8"

"THE DUCAL PALACE AND PIAZZETTA, FROM THE LAGOON," COMPANION TO THE ABOVE, HAS NEVER BEFORE BEEN PUBLISHED; IT ORIGINALLY HUNG IN INGRAM'S PALAZZO MIGNANELLI AND REMAINED UNTIL RECENTLY WITH HIS DESCENDANTS

Decoration

A COMPLETE EXAMPLE OF "EARLY AMERICAN"

BEAUTY is a most variable quality. It is overpowering with its dynamic force in such a structure as the new Empire State Building; it is magnificent with its Grecian dignity in the new Pennsylvania Museum; and it is delightful with its simplicity in an early New England farmhouse. The beauty of early American simplicity is assuredly the most pleasing of all. The warm mellowness of old wood, set off by the dull glow of pewter and the rich color of Turkey-work and hooked rugs, gives the heart a feeling of beautiful security far more than does the vastness of a modern New York skyscraper or the grandeur of a Greek temple, architecturally superb though they may be. It must be to New England, then, that we turn to find in the houses our forefathers built the quiet beauty of a country homestead. It is in these homes, weather-beaten and old, that we find the beginnings of American artistic development. Utility was the primary motive in the furnishing of these early American houses and it is in the simplicity of the furnishings that we find a true beauty, the beauty of repose.

In Middleton, Massachusetts, stands just such a home, the home of Charles B. Jopp, Esq. Built in 1680, by one Captain Hook, perhaps of piratical fame, the house embodies all that charm of easy line and form which everyone associates with a New England landscape. The house originally stood in the square of Salisbury, Massachusetts, but in 1929 Mr. Jopp had it taken down piece by piece and moved to its present position on East Street in Middleton. What was originally the lean-to was lengthened with old timbers, the grim-stock corner posts incidentally being

taken from a house of almost contemporary date on the next estate. A small wing was also added to the westward to give room for a modern bathroom and also a kitchen.

The simple beauty, however, of the old pine paneling greets one as he steps into this house, filled with the atmosphere of our ancestors; an atmosphere intensified through the rich warmth of the lightly waxed woodwork, the superb color of the hooked rugs and the glow of fine Bennington, Staffordshire, and Delft. The hallway illustrated here is indeed a fitting entrance to this treasure of early American beauty. Old wood was found to reconstruct the staircase. The fine octagonal rug was originally found by Mr. Jopp black and torn with the wear of years. A small but fine burl bowl rests on the Dutch foot table, which could be dated about 1730-60. Shedding a soft glow of light on all this is a cast lantern hanging from the hand-hewn beams above. (A similar lantern is shown in Nutting's *Furniture Treasury*, No. 4226.)

Through the doorway one sees the dining room, more fully illustrated on page 36. Excellent hooked rugs cover the broad



All photographs courtesy of Mr. Ralph Warren Burnham

HALLWAY IN THE NEW ENGLAND HOME OF MR. CHARLES B. JOPP

plank floor, the center rug being especially choice. The fine lustre ware in the pine corner cupboard (c. 1710-30) reflects the glow from an old lantern of iron with bull's-eye glass. Wainscot chairs well worn from usage but with the rich patine of age surround the fine trestle table which holds but a small portion of Mr. Jopp's excellent pewter. The homelike charm of the room can be easily realized even in the photograph, although none of the rich color of the old bricks or woodwork can be seen. A superb collection of



MR. JOPP HAS MANY UNUSUALLY LARGE HOOKED RUGS; THE EIGHT-LEGGED PINE SETTEE IS EXCEPTIONALLY FINE



THE LIVING ROOM IS THE ENLARGED LEAN-TO OF THE ORIGINAL HOUSE, WHICH WAS BUILT IN 1680



A TAP ROOM IN THE CELLAR IS LINED WITH CURRIER AND IVES PRINTS AND LIGHTED WITH TIN LAMPS



ANOTHER VIEW OF THE LIVING ROOM, WHICH SHOWS THE OWNER'S INTEREST IN THE EARLY CRAFTS



THE RUG REPEATS THE TONE OF THE BEET-RED STAIN OF THE WALLS, THEIR ORIGINAL COLOR

Staffordshire is in another fine dresser, which does not show in the illustration. The depth of its blue color and the fineness of the glaze, mark it as one of the outstanding collections in the house. Incidentally, a dresser in the kitchen holds an almost equally interesting assortment of Bennington ware, although not as fine in quality as the blue ware. The dresser on which this brown china rests was originally from the Cutler-Bartlett house in Newburyport.

The great sitting room, or what was originally the lean-to, is filled, as one can see from the photographs at the bottom of pages 34 and 35, with the simple and useful treasures of the early settlers. It is not only the old age of these furnishings, their good condition and their color which give to them such charm, but it is the unsophisticated atmosphere which they produce which also makes them so beautiful. The grain shovel hewn by some farmer from a single log of bird's-eye maple, the high clerk's desk with its case (an unusual feature), the mushroom slat back chairs, the fireplace with its most complete fittings, all provide a warmth and cheerfulness of spirit against the cold of a New England winter. On the opposite side of the great central chimney from the dining room is another sitting room, which is seen at the top of page 34. Again the hooked rugs are of outstanding quality, as are two very fine and well preserved cobbler's benches, one each side of the fireplace; only one shows in the photograph, however. The fireplace furnishings are good in this room also; a square wrought iron trivet holds a toddy jug, a pair of pipe tongs, trammels, a shovel, etc. A Betty lamp hangs from the mantel, on which is one of a pair of Toby jugs, and a fine steel

box with intricate lock works.

One of the two bedrooms on the second floor is of great interest, since the pine paneling is stained a dull beet-red, which has only lightly been retouched to renew the original color.

In the cellar is the tap room shown on page 35. Perforated tin lamps, erroneously called Paul Revere lanterns, hang from the beams. The two largest beams, with the beveled ends supporting the summer beam, are themselves supported by the lower masonry of the chimney, a feature used in the construction by Mr. R. W. Burnham of Ipswich, who helped much in the rebuilding of the house. It is indeed fitting, then, that here in the genial surroundings of such a room, we should realize the quiet beauty of old New England life and the unpretentious quality of its craftsmanship.—FREDERICK B. ROBINSON.



WAINSCOT CHAIRS AND A TRESTLE TABLE; OLD PEWTER AND A CUPBOARD, C. 1710

MISSING PICTURES OF XV CENTURY SIENA—Part II

BY BERNARD BERENSON

THE SECOND ARTICLE ON LOST PAINTINGS OF THE CINQUECENTO INTRODUCES INFLUENCES FROM OTHER PARTS OF ITALY INTO THE LATER STAGES OF SIENESE PAINTING

IN spite of distaste, and trades-union exclusiveness, Sienese artists grew more and more sensitive to what was going on outside their territory. Still more was this the case when the barriers finally were broken down. When Siena finally recognized herself beaten, she began to employ artists like Signorelli, Perugino and Pintoricchio, and finally imported the jolly, lustful, slovenly Sodoma, to be, as it were, the official painter of the state.

The monasteries without the walls were freer to employ whom they pleased, and the Olivetan Order which had great houses in Milan and Verona was responsible for the presence in Sienese territory of various artificers from the Valley of the Po, and among them of Girolamo da Cremona and Liberale da Verona. These illuminators brought with them a certain breath of Padua, and just a whiff they succeeded in passing on to their Sienese contemporaries. It makes itself felt in an unusual incisiveness of outline, and an unusual preference for bright scarlets and blues such as we find in Matteo, but even more in Neroccio, and most of all in Benvenuto di Giovanni.



FIG. 1. LOST "CONVERSION OF GIOVANNI GUALBERTO"

senting the *Conversion of Giovanni Gualberto* (Fig. 1), that left the Kaufmann Collection for parts unknown, was ascribed to Carlo Crivelli, although it suggests, if anything of the kind, the work of Ercole Roberti.

Unluckily for Benvenuto, his most attractive as well as most characteristic work, as gay in spirit as in color and line, in its kind a masterpiece, the triptych of 1475 that for decades we have enjoyed in the Siena Gallery, has been reclaimed by the village of Montepertuso where few will see it. And other paintings of that type and quality by Benvenuto are not to be found in his native town, where alone people are likely to look for him. It is sad to sacrifice an artist's fame to the dogs in the manger of a remote hamlet.

Before long he grew as sweet as he shows himself in the triptych of the London National Gallery. In the same phase is his *Madonna with two Angels* that used to be in the Dollfus Collection, Paris (Fig. 2). Finally he fell so low that it is at times all

but impossible, and certainly not worth while, to distinguish him from his son and collaborator, Girolamo. I am inclined to suspect that the *Madonna with the two Angels* (Fig. 3) is an early work by the younger painter. Girolamo has a certain dignity and elegance of his own, but shows from the start a tendency toward woodenness. This is much more pronounced in the *Nativity* (Fig. 8) which, landscape apart, is curiously close in dullness and stiffness to the mass productions that left Bartolommeo Vivarini's studio for inaccessible Bergamesque hilltops and Apulian churches.



FIG. 2. BY BENVENUTO DI GIOVANNI



FIG. 3. BY GIROLAMO DI BENVENUTO



FIG. 4. "RAPE OF PROSERPINA" BY THE STRATONICE MASTER, A MIXTURE OF BOTTICELLI AND FRANCESCO DI GIORGIO

Some twenty or more years ago I saw in Rome two large paintings, too large for wedding chests, which probably were designed to furnish a study or a bedroom. Then I heard that they had been shipped to America, but early in 1926 they were in Vienna. Since then I have lost sight of them, for which reason, and because they are Sienese and intrinsically of unusual interest, they swim into my nets at this point. One of these large panels represents the *Rape of Proserpina* (Fig. 4) and the other the *Story of Orpheus and*

Eurydice (Fig. 7). For reasons that will appear in time I shall separate them now, although they were undoubtedly designed to go together, and speak of the first at once and of the second later on. In the foreground of a pleasant landscape with cavernous walls of rock to right, and a fountain with ruins to left, we see Proserpina in the midst of her maidens gathering flowers, and then being snatched up in his car by Pluto, whose horses are rearing before they plunge into Hades. The tumultuous drama, the action, the



Huntington Gallery, San Marino

FIG. 5. "THE STORY OF ANTIOCHUS AND STRATONICE," CASSONE-FRONT IDENTIFYING THE STRATONICE MASTER



Huntington Gallery, San Marino

FIG. 6. STRATONICE MASTER: "MARRIAGE OF STRATONICE TO HER STEP-SON, ANTIOCHUS; THE BALL; AND THE FEAST"

gestures, the types, the draperies, the drawing, the color are redolent of Francesco di Giorgio with whiffs of Matteo di Giovanni, something too of Botticelli and Filippino. The painter of this picture, lyrical and dramatic as an illustrator, is not to be taken too seriously as an artist. It would, for instance, be hard on rational grounds to explain how Pluto manages to carry his burden, for his actual hold is slight.

As there exist several other works done by the same craftsman I seize this occasion to make them known to fellow-

students and invite them to help reconstruct his artistic personality. Two of them are cassone-fronts in the Huntington Library and Art Gallery at San Marino, California, and have been published again and again as by Matteo di Giovanni. In the first (Fig. 5) we see Antiochus visited by the physician, the court of Seleucus, and the physician revealing the son's secret to the father. In the second (Fig. 6) we have the marriage of Stratonice to her step-son, Antiochus, the ball, and the feast. Here the author is nearer



FIG. 7. "ORPHEUS AND EURYDICE" BY THE STRATONICE MASTER AFTER CONTACT WITH Signorelli and Perugino



Collection of Lord Lee



Lindenau Museum, Altenburg

FIG. 8. "NATIVITY," BY GIROLAMO DI BENVENUTO. FIGS. 9 AND 10. "MADONNA" AND "ADORATION" BY THE STRATONICE MASTER

to Francesco di Giorgio when that most fascinating of Sienese Quattrocentists was himself nearest to Girolamo da Cremona. Although there is less evidence of other influences, a certain acquaintance on his part with Matteo may be assumed, and his too hearty, too gymnastical young men betray acquaintance with the less elegant cassone masters of Florence in the middle years of the Quattrocento. But it is clear at the same time that he had seen the Esther Panels, the best of which is at Chantilly, which I published decades ago as Amico di Sandro's. The figure of the King for instance is all but copied from the Mordecai or from similar figures from those cassone paintings.

The same artificer appears in an *Adoration of the Magi* at Altenburg (No. 87, Fig. 10). It is a less mature work than the others. The young men are even more flexible and sinuous, more like South Indian or Singalese bronzes than in the Stratonice paintings. The procession of the Magi high up in the picture is as childish as in a similar composition by the Mæstro dei Garofani at Chantilly. The Holy Family and the two women with them recall the earlier Benvenuto di Giovanni. The horses and the trees already resemble those in the *Rape of Proserpina*.

This *Epiphany* proves that the artist was not merely a

furniture painter. We can scarcely hesitate to assign to him an altarpiece of the usual size which appeared at the New Gallery Exhibition of 1893-94 under the name of Fra Filippo Lippi, at that time belonging to Mrs. Austen of Horsmonden, Kent (No. 113, Fig. 11). It represents the Virgin standing against an elaborate throne, with two angels at each side, and kneeling at her feet St. Apollonia and another female saint whom one would take for Catherine

of Siena but for the fact that she holds the palm of martyrdom in her hand. So clear is it that the painter of this stately altarpiece was the author of the *Rape of Proserpina* that we need not undertake a Euclidean demonstration. The types have the same mixture of Francesco di Giorgio and Botticelli, the hands are equally expressive, and, as in the Stratonice panels, there are reminiscences of Filippino Lippi. That Florentine's *Madonna* in the Corsini *tondo* was surely in our friend's mind when he designed this one.

And we need not hesitate to ascribe to the same artist an altarpiece in the collection of Viscount Lee of Fareham. It represents Our Lady seated under drawn curtains, in her mother's lap, and holding her Infant Son between her hands on her right knee, while two angels to the sides stand adoring (Fig. 9). Here the



FIG. 11. STATELY ALTARPIECE BY THE STRATONICE MASTER

types are rather closer to Francesco di Giorgio, the structure and draping of the Virgin are Filippinesque, but the hands are unmistakably our painter's. Curiously enough, here too, as in the Altenburg *Epiphany* one is reminded, no doubt fortuitously, of the Veronese painter known as the *Maestro dei Garofani*. Then there is a *Madonna* in the Lederer Collection at Vienna (Fig. 13) so close in every respect to the Austen altarpiece, in types, in contours and in action, that for once we may allow ourselves the well worn phrase "it suffices to cast a glance," etc., etc. This Lederer *Madonna with the Angel holding a basket of Fruit* does more than betray a general acquaintance on its author's part with Botticelli. It is a version of the Chigi *Madonna* in the Gardner Collection, Boston.

The works studied up to this point compose such a consistent artistic personality that one can apply to it the most crucial test, the test of chronological sequence. It will be found that they readily fall into a time procession and may be marshalled as follows: 1. The Altenburg *Epiphany*; 2. The Stratonice panels; 3. The Lee of Fareham Altarpiece; 4. The Lederer *Madonna*; 5. The Austen Altarpiece; 6. *The Rape of Proserpina*.

We may go further and date the first of these as no earlier than 1475, and the last as scarcely later than 1490, for, in this last one I discover no clear indication of either Signorelli or Perugino's presence at Siena which followed soon after.

As the two Stratonice panels are the only ones of the works enumerated that have as yet found their way into a public museum, it will be best for us to designate the author of the whole group by the title of the Stratonice Master.

And now let us turn back to the *Orpheus and Eurydice* mentioned and reproduced at the beginning of this section (Fig. 7).

The reason for deferring it to this point is that although manifestly painted to go with the *Rape of Proserpina*, being of the same shape, size, and character, and seeming at first glance to be by the same hand, it reveals on further study certain differences, differences wider than between any of the works forming the compact group. Although the landscapes and the relation of the figures to their background remain the same, although the quadrupeds are identical in both, and the nude bipeds also, although some of the women, the Eurydice conspicuously—how much like the Stratonice Master's are her hands—are so close to Francesco di Giorgio, the Pluto recalls Signorelli and the other figures are distinctly Peruginesque. In the compact group, as we have just seen, there were no such traces. Now what shall we make of this amusingly Offenbachian *Orpheus and Eurydice*? It is of course easy to apply the cake-mold and conclude that



FIG. 12. BY MARIOTTO DI ANDREA DA VOLTERRA

well prepared young student to try to find out. Is it possible that our Stratonice Master evolved and declined into one of the Umbro-Sienese painters we know so well, and that this group of pictures covers but the more auspicious beginning and not the whole of the artist's career?

In a London sale before the War, at Christie's I believe, there appeared an altarpiece of the same kith and kin as the works described in the last section but of an altogether humbler kind and quality (Fig. 12). It represents Our Lady enthroned with the Child blessing four Saints, namely Peter and Andrew, Francis, and the Blessed Somebody of that Saint's order. The faces seem like versions of Francesco di Giorgio and Neroccio done in tin and squeezed out of shape. The folds of the draperies betray the influence of Filippino. The carpet should prove interesting to students of Oriental rugs. As for the coloring, it is pleasantly clear and bright. All the same, the reason for publishing this achievement is the happy accident that it was signed. The name of the proud author was Mariotto di Andrea da Volterra.

As it can be studied on the spot, or in Brogi's excellent photographs (15332, 15333), I resist the temptation to speak in detail of the paintings on a tabernacle at Volterra by a closely related but much superior hand, between Signorelli, Neroccio and Filippino.

The Stratonice Master, Mariotto di Andrea, and the author of the charming reliquary paintings at Volterra, who, by the way, stands close to Pacchiarotto, are fair representatives of the heights and depths reached by the average followers of the Vecchietta School, before Sienese painting in general fell under the influence of Fra Bartolommeo, of Raphael, and of Sodoma, and by them was torn from its ancient moorings and pulled into the full stream of the High Renaissance. In the Stratonice master, if indeed he is to be held responsible for the *Orpheus and Eurydice* panel, there were already traces of the influence of Signorelli and Perugino. Such traces were even more patent in the works of Fungai and Pacchiarotto.



Lederer Collection, Vienna

FIG. 13. BY THE STRATONICE MASTER

THE PAINTER AND THE "FALSE" RENOIR

BY JULIUS MEIER-GRAEFE

THE STORY OF AN APPARENT FRAUD AND THE MANNER IN WHICH IT WAS AT LAST
CLEARED UP BY THE INNOCENT REMARKS OF THE ARTIST'S WIFE AND MAID AT CAGNES

ONE day, shortly after the opening of the Universal Exposition in Paris in 1900, my friend, Giovanelli, brought me a Renoir. Giovanelli taught Italian and German in various Parisian schools and read Dante in the original to ladies of fashion. Also, when German art dealers came to Paris, he acted as interpreter and made the rounds of the galleries with them. In this way, he had many opportunities of turning a deal himself, and as his resources were limited, he made the most of them. The Renoir was a find. He could buy it for 2,000 francs, but the signature was lacking, and he hesitated. If it were genuine, he could buy a little house on the Lido and spend his summers with his beloved sister, Marietta—the dream of his life. A small deposit had already been paid on the property. . . .

The Renoir represented a young girl—apparently the future Madame Renoir—seated at a table, on which stood a pot of flowers. Beside the flowers stood a black cat. The picture dated from the period of the *Déjeuner des Canotiers* and had much of the same charm. The man who would have sold it for 2,000 francs was either a fool or a thief; it was worth three times that sum; and I would have given the whole Lido for it. As for the signature, it was too brilliant to need one.

Giovanelli left me in high spirits, and I could not help envying him—what had he done to deserve such luck? A few days later the happy Venetian returned—a broken man. The dream of his life was shattered. The villa on the Lido was lost. Not only was its purchase impossible, but even the deposit was forfeited—all was lost! He had trusted my judgment, and I had been mistaken: the Renoir was false.

At first I did not understand. Grief made him inarticulate, he wept. I tried to console him. Only a benighted idiot could believe the picture false. What had happened probably was that some unscrupulous dealer had attempted to bring down the price by this ruse. Giovanelli shook his head sorrowfully. No, alas, no: it was only too true. No less an authority than Durand-Ruel himself, Renoir's life-long dealer, had looked on the girl and her cat and pronounced them false.

I had the picture brought to me and studied it carefully for hours. I could see no shadow of a reason to doubt its authenticity. The girl sat, glowing with life, before me. If I had had any money at hand, I would gladly have bought it on my own account. No, it was all some hideous mistake.

Armed with a photograph, I set out for the rue Lafitte. Durand-Ruel, friendly as ever, was quite willing to admit the charm of the picture. Yes, they were making progress, these fakers. He had been within an inch of buying it himself. Only the lack of a signature had put him on his guard. I asked him whether he had ever encountered the subject before—the girl, the cat, and the pot of flowers. He replied in the negative. No, there was nothing of the sort in Renoir's work. He had painted but one picture with a cat, the sleeping girl with her slumbering pet in her lap, known as *La Femme au Chat*. Yes, that was the one. It was almost as if the fakers had themselves had access to the studio of Renoir, so cleverly had they invented the picture.

Inwardly I demurred. Forgers combine and compile, they

do not invent. This was clearly a spontaneous creation. Even Durand-Ruel might be mistaken. Why, only a short time before, in the Hôtel Drouot, in the presence of the assembled dealers of the rue Lafitte, including the elder Durand-Ruel himself, a green outsider had carried off a Cézanne for a song, and why? Because unsigned its authenticity was doubted.

He divined my doubts, and gave me the death-blow. Two days before, Renoir had dropped in and looked at the picture. It was only with the utmost difficulty that he had been restrained from personally damaging the impudent forgery. I must have looked very crestfallen indeed, for Durand-Ruel felt it necessary to console me. One could not be too careful nowadays, masterpieces were turned out like tricks on a trapeze, you had to break your neck to see through them, etc.

It was neither the discrediting of my connoisseurship nor the thought of Giovanelli, who was its innocent victim, that distressed me: the deceit went deeper than any personal questions and struck at the very roots of my perceptions. At that time there were hardly any serious counterfeits of modern art. Forgeries were confined to a different class of paintings and affected only outmoded historical artists. From such dangers we felt ourselves safe, since people like Renoir were themselves immune to them. What the fakers copied was the complicated technique of the Old Masters, not the sensual simplicity of our self-taught Moderns. Now, however, the irrefutable fact that manual skill could counterfeit a Renoir robbed him of something of his prestige in my eyes; instead of blaming my imperfect knowledge, I laid my deception at his door!

The swindler had vanished with his money, and Giovanelli had been unable to return the picture. It still hung in my little house in Passy, and when I took my Italian lessons, I sat facing it. By this time my clever Venetian friend had discovered any number of traces of the forger's hand in the painting, and he could not conceal his amazement that I had let myself be taken in. I had been too blinded by the charm of the thing to look for them—that was the only possible explanation. I continued, despite everything, to marvel at the imitation. What made it so baffling was its spontaneity. How intimate with Renoir the rascal must have been to produce such a result! I still loved the picture, and often I felt ashamed and depraved in my own eyes.

Two years later I spent a winter in Nice, and as Renoir was living in nearby Cagnes, where he had built himself a house on a hill surrounded by ancient olive trees, I visited him frequently. He was in poor health. His gout had taken an aggravated form, his limbs were swollen, and there were times when he was afraid that he would soon have to stop painting. Our conversation turned often on his favorite theme, the corporate creation of earlier days as compared to the individual creation of the present. A man should be able to master form so completely that it would be independent of his own hand and that it could be transmitted by the hands of others. Then let the gout do its worst! To be sure, that involved a change in representation, which the lover of today would never consent to renounce . . . he cared more for the authenticity than for the spirit of a painting.

One word led to another, and I alluded to Giovanelli's *Girl with the Cat*. Renoir had apparently forgotten the picture, and I asked permission to send to Paris for it. Several days later, I re-appeared in Cagnes with the canvas. One glance at it, and Renoir began to snarl. A common potboiler . . . a *croute*, he growled, *faux, archi-faux* . . . ought to be burned. . . . He became so excited that he had a severe attack of sciatica. I had never seen him in such a temper. . . .

The picture, meanwhile, had lost none of its charm in these new surroundings. In the studio, where a hundred comparisons might upset me, I felt as I had felt the first day. Among these pictures, which were for the most part later ones, was one of Madame Renoir as a girl or a young wife, in a round hat. It was from this picture (which belongs today to one of his sons) that he later made the terra cotta bust. I was amazed by the resemblance to the *Girl with the Cat*, and I drew his attention to it. Had the forger profited perhaps by these examples?

He did not reply, except to inquire as to the owner. A frame-maker on Montmartre, wasn't it?—a fellow with red hair and a blind eye? In his voice, as he asked the question, lurked a secret suspicion. I told him about Giovanelli and his dream of buying a house on the Lido with the profits of the sale, and I made no effort to conceal the wretched part I had played in the affair. He listened, painting meanwhile the flowers I had brought for Madame. After some time he mumbled that my Italian friend might come to see him in Paris—he would be indemnified for his loss. I was elated—that was so like Renoir. Giovanelli would suffer no loss and I would keep my mortification to myself. Encouraged, I went further and asked him to help me as well. I insisted that even now the evidences of forgery eluded me: would he please be so kind as to enlighten me?

No, that was too tedious, no, he couldn't do that. It was a *sale croute* . . . a dirty botch . . . that was all he would say. And again his eye gleamed with an ugly light. I felt it imperative to change the subject.

Madame Renoir and Gabrielle, the maid, came in.

"*Tiens, notre chat!*" exclaimed Gabrielle, as her eye fell on the picture, resting on a chair. "Our cat!" . . . the most beautiful cat they had ever had in the house, and the most dependable too . . . dependable as *le bon Dieu* himself. For hours it would sit on the kitchen table, demurely, beside a piece of meat, and never touch it! Not like other cats . . . There were times when it positively seemed to understand you. Renoir, highly irritated, silenced her promptly. I was uncommonly interested in these biographical items about the cat and would willingly have heard more,

but he sent her to the village to fetch cigarettes.

Thereupon Madame Renoir took up the theme and enlarged on the beast with matronly copiousness, enumerating all its pet names. She remembered the picture very well, as she and the cat had posed for it. She even recalled the date, it was after the birth of her first child, and the green flower pot was received on the day of the christening—it was a present from Madame So-and-So. It was still in existence, in fact—the pot, that is—not the flowers, of course.

"Interesting," I replied, "very interesting." Little she knew *how* interesting I found it! So there had been a picture of a girl with a cat, which the forger had used as a model. Where was it? what had become of it? It must be found. Surely, Renoir would know. He was absorbed in his *Still Life*, which turned out to be a gem. The asphodels stood out against an orange ground. Of course, it was impossible to question him while he was working, or in the presence of

his wife. No one, in fact, must be present. I had no opportunity to broach the subject before lunch, and the meal lasted an age, as the child could not be induced to finish. At last we were alone.

Another picture? What did I mean by another picture? No. This was the only one: he had never painted another. So it *was* his?!—My heart beat wildly.

Yes, but he did not acknowledge it. It was a *sale croute*. False, false, false, it was, is, and ever would be and there was an end to it!—I blinked. If he had painted it, how could it be false?

Well . . . it was stolen. Thirteen or fourteen years before it had been entrusted to a man by the name of Desbourg to be framed, and it vanished. A stolen picture could not be recognized, could it?—especially when it was one of his best. No, now as then, it was false.

I was jubilant, not because of the vindication of my judgment, nor because of Giovanelli—Giovanelli meant nothing to me—but because I had no reason now to abate my opinion of Renoir. I had never believed in the forgery, anyway.

It took a great deal of persuasion to convince Renoir of the necessity of legitimizing the picture. An appeal to the legal side of the question left him cold—stone-cold. An artist had the right to repudiate a stolen picture: it was a matter of self-protection. If we didn't look out for ourselves, we would be ruined in short order. An appeal to the claims of Art and History was likewise denied. Only when I addressed myself to his kindness did he yield, and the *Girl with the Cat* went back to Giovanelli with a signature. When I returned to Paris in the spring, it had been acquired by Durand-Ruel.

(The *Girl with the Cat* is now in the collection of Mr. Harris Whittemore, Jr., of Boston.—RALPH ROEDER, *Translator*.)



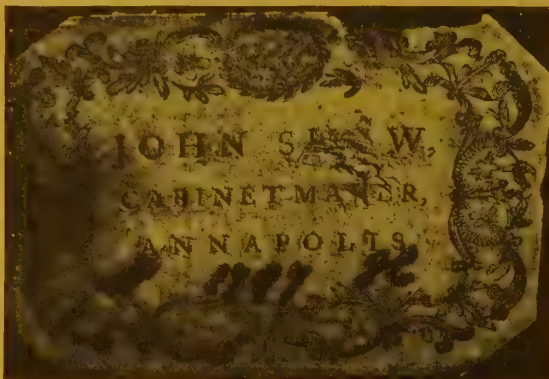
STUDY OF THE ARTIST'S WIFE WITH HER FAVORITE CAT

JOHN SHAW, OF THE GREAT DAYS OF ANNAPOLIS

BY W. M. HORNOR, JR.*

THE LEADING SOUTHERN CABINETMAKER, WHO FLOURISHED IN THE CAPITAL OF MARYLAND IN THE LATE XVIII CENTURY, IS KNOWN THROUGH IMPORTANT LABELED PIECES

TODAY Annapolis is one of the most picturesque and historically interesting cities in America, yet it is not generally appreciated that the Colonial town was an important center of commerce, culture, art, fashion, and distinguished society, rarely equaled in the New World before the Revolution. From 1694, the year Annapolis was named the seat of the provincial government, making it the home of official life, there developed extensive mercantile enterprises which unaccountably relapsed until 1795, when one contemporary chronicler remarked that "the Annapolians have now but *one* square-rigged vessel belonging to their port." "Opulent men," according to a recognized authority, "built costly houses as their city dwellings, if, as was commonly the case, they had large plantations or manors, where they dwelt at other seasons, superintending Maryland's grand staple of that time—Tobacco. Tobacco from America became the smoke in the old world, but brought back very solid revenue, together with all the luxuries of life. Troops of slaves, docile as in the Orient, supplied service. The masters sat on carved chairs, at quaint tables, amid piles of ancestral silverware, and drank punch out of vast, costly bowls from Japan, or sipped Madeira, half a century old. At Annapolis they laid out the best race course in the Colonies and built certainly the first theatre." Not satisfied with these diversions there were assemblies every fortnight, dinners, "three or four times a week, a card party whenever possible, fox-hunting and private balls on every festival"; ample opportunity for a display of the latest styles in wearing apparel, personal finery, equipages, and house furnishings. Evidences of the citizens' cultivation and the splendor of the mansions is attested by some exquisite examples of Georgian architecture that are still standing and greatly admired. Those of Governor Ogle, Secretary Ridout, Charles Carroll, Judge Samuel Chase, Upton Scott, the Randalls,



Courtesy of Mr. Edgar G. Miller, Jr.

FIG. 1. JOHN SHAW'S LABEL, BY THOMAS SPARROW

the one erected for William Hammond, but first occupied by Chief Justice Jeremiah Townley Chase, and others are worthy specimens of the comfortable way in which these and similar families lived. Besides the State House, 1772, with its lofty dome and pillared portico; the State Treasury, constructed late in the seventeenth century; and McDowell Hall, dating from the Revolutionary era, the main edifice of St. John's College (chartered in 1784 as a continuation of King William's School that was founded in 1696), all lend a lovely charm to the town that was "whimsically laid out, the streets verging from each other like rays from a center." The whole atmosphere remains essentially English Colonial, as may even be seen by the names of some of the principal thoroughfares—King George's, Prince George's, Hanover, Duke of Gloucester, Shipwright and Doctor, since Franklin.

With such a background, it is only natural that domestic furnishings should closely follow the prevailing English modes. Indeed, Mr. Eddis, an immigrant clergyman wrote during 1771, "The quick importation of fashion from the mother country is really astonishing. I am inclined to believe that a new fashion is adopted earlier by the polished and affluent American, than by many opulent persons in the great metropolis (London); nor are opportunities wanting to display superior elegance."

With the increasing difficulties, relations between England and her Colonies were rapidly becoming more strained, so that patriotic persons decreased their buying of British merchandise; and when the outbreak of hostilities occurred, very few foreign products drifted to American ports. Furniture was no exception, and suffered like the rest. However, the happening made but slight difference for the remarkably high state of cabinet and chairmaking prior to the Revolution in the larger cities especially of New England, New York and Pennsylvania is well known. The



Courtesy of the Misses Magruder

FIG. 2. INLAID DOOR OF SECRETARY (FIG. 3) FROM RANDALL FAMILY

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initial beginning of the Annapolis craftsmen is yet something of a mystery, but judging from the advertisement of John Anderson dated 1746, wherein he terms himself a "Cabinet-maker and Carver, late from Liverpool," he for one was most desirous of supplying "Chairs, Tables, Desks, Bureaus, Dressing Tables, Clock-cases, and all kinds of furniture which is made of Wood, Belonging to a House, in the neatest, cheapest, and newest mode." Anderson died in 1759, but of the mere handful that are understood to exist through their notifications in *The Maryland Gazette*, William Slicer, "Cabinet and Chair-Maker at Mr. James Cannan's, a little below the Market-House, in Annapolis Takes this Method to inform the Public, that he makes and sells the following Articles, all constructed in the most neat and fashionable Manner, viz. Desks, Book-Cases, Escritoirs, Bureaus, Card, Chamber, Parlour, and Tea-Tables; Easy Arm, Parlour and Chamber Chairs; Corner Settees, Clock-Cases, Couches, Dumb-Waiters, Tea Boards, Bottle Boards and Bedsteads &c...". It is quite evident that there was sufficient activity of a superior nature in this field of endeavor for John Shaw and his partner Alexander Chisholm, possibly as leaders of the trade, to import from London in May, 1773, for their own use, and also for sale

among the local handicraftsmen, "a neat and general assortment of Joiners and Cabinetmakers tools," while two years after they offered, still as "cabinet and chair makers, in Church-street, Annapolis . . . A Quantity of mahogany, in logs, plank, and boards, and a variety of looking-glasses in mahogany frames. They likewise do various kinds of turner's work." Under date of November 13, 1776, "The partnership of SHAW and CHISHOLM; cabinet-makers in Annapolis, being now dissolved, those persons who are indebted to them in company are requested to settle the same, as soon as possible, with JOHN SHAW, at the house lately occupied by the company, or with ARCHIBALD CHISHOLM, at the house lately possessed by Mr. Charles Peale in Church-street, where each party intends carrying on their business of cabinet and chair making as formerly." (Peale was none other than the renowned painter who returned to Annapolis from London in 1774 for two years.)

John Shaw is the only individual whose mobiliary output is thus far tangibly connected with Annapolis, so it must necessarily be expected that in the enthusiasm of discovering important labeled pieces erroneous opinions will be voiced on all sides. The inexperienced now eagerly claim that Shaw, or his apprentices, fabricated



Courtesy of the Misses Magruder

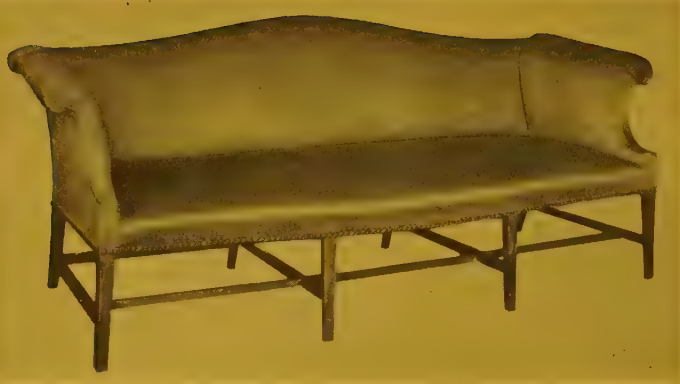


Courtesy of Dr. and Mrs. James Bordley, Jr.



St. John's Museum; courtesy of Dr. Henry J. Berkley

FIG. 3. SECRETARY WITH LABEL, 1797. FIG. 4. CELLARETTE LABELED INSIDE LID. FIG. 5. DRESSING TABLE FROM CHARLES CARROLL'S HOME



Courtesy of Mr. Hollyday S. Meeds, Jr.

FIG. 6. ROLL-ARM SOFA WITH SHAW'S ADVERTISEMENT, 1791

practically every article of furniture indigenous to Baltimore, Annapolis, or even Maryland in general which exhibits certain imaginary characteristics, while the more academic, who should possess some degree of genuine knowledge, have asserted that the subject of this account never produced, by his own labor, a single item of furniture, but solely imported his wares. Existing evidence shows conclusively that John Shaw was a cabinet and chairmaker for at least a quarter of a century before the majority of his accredited samples were conceived. There is apparently no documentary proof for the belief that his occupation was that of a merchant, rather than an artificer, and in each advertisement located in *The Maryland Gazette* between 1773 and 1794, he and his associate are referred to as cabinet and chairmakers, mentioning upon one occasion only, the importation of "Joiners and Cabinetmakers tools," while on December 23, 1793, he advertised "for SALE, a few LOOKING GLASSES, in gilt and mahogany frames, TEA CADDIES, MAHOGANY KNIFE CASES, BACK-GAMMON TABLES, and a well toned PIANO-FORTE. Complete sets of PIANO-FORTE STRINGS, GERMAN FLUTES for the first quality, a variety of SONGS and DUETS, for the voice and harpsichord, from all the favourite operas, &c. Tutors for the Piano-forte, Guittar, German Flute, and Violin," which cannot by any stretch of the imagination be classed as a stock of furniture, but were in all likelihood accessories consigned from outside sources. Further, Shaw's label, which was designed and engraved by Thomas Sparrow, an Annapolis goldsmith and one of the earliest American engravers, distinctly affirms his vocation, but if additional authoritative data be required, his will, dated 1828, should appease any doubt that might arise, for he bequeaths to his son George Shaw, "*my mahogany book case which was made many years ago by myself.*" This secretary could easily have been similar to that pictured in Fig. 3, and was, with the exception of the grandfather clock, the highest valued of all the family household possessions. Itemized statements during the Post-Revolutionary period reveal his various commissions for the State of Maryland, and his services as armorer for a number of years following the War of Independence. John Shaw charged to making

"2 Tables for the Bar of the House of Delegates," "2 pine Tables for the Committee rooms at the Stadt house," "4 Mahogany Rulers for the Auditors office," "taking Down the pictures & window curtains in the Stadt house," "6 Spitting Boxes for the Senate," "a Coffin for an Old Soldier," "putting Divisions in a bookcase & a lock on a desk in the Aud' office," and "4 months & 18 Days Salary as Armourer @ £50 pr Annum"; the total amount exceeding five hundred pounds, between 1781 and 1785.

Quite recently an eminent museum director has said that Shaw, not being a professional cabinetmaker, brought all the furniture bearing his label from Europe, and still others have averred that Shaw was absolutely not an artisan. Heretofore these little paper notifications have unqualifiedly convinced, to the entire satisfaction of the public, the identity of the maker, the location of the shop, and when the object was made. Now however, with this spectacular and highly valuable "find," innumerable questions will naturally be forthcoming. For instance: is it American, or English? From what part of England did this furniture come? Admittedly it all has a distinct English feeling. Did Shaw employ a

different label on his American pieces, or did they remain unmarked? To the sensible, the answer should be obvious. Yet, why should not the students of furniture and their fabricators realize that Shaw may have received orders to import selected articles for household utility from the mother country, and he would surely reproduce them so accurately and carefully as to defy detection of local construction if this were desired? Or perhaps a wealthy patron, having purchased a card table in London, upon his return, might wish a duplicate, so one would be acquired from Shaw. In this way, as well as from drawings published by the great masters, Sheraton, Hepplewhite, Manwaring

and others, it was a matter of course to be able to ascertain the styles considered popular in each season, more especially in time of war or self-imposed embargo.

It is true the examples illustrated are typically English in design, structural details and actually in certain cases the lumber. In spite of this, is there anyone willing to assert and prove with logical reasoning why John Shaw could not



Courtesy of Mrs. Miles White, Jr.

FIG. 7. CARD TABLE LABELED ON SWINGING LEG



Courtesy of Mr. Blanchard Randall

FIG. 8. SIDEBOARD MADE IN 1797, WITH SAME LABEL AS FIG. 3

have, or did not make every furniture exemplification here pictured? It must have been customary then, as now, that a foreign innovation attracting attention, was forthwith copied for display in the showroom, hence it is extremely difficult to say that a particular chair or sofa or secretary, however related to London patterns, could not reasonably have emanated from Liverpool, Dublin, Philadelphia or Annapolis.

Numerous well founded, but particularly limited observations upon the structural methods, usual stylistic tendencies and prevailing materials, forming the basis of discrimination between furniture of domestic and European manufacture, are liberally expounded, but it must be remembered that everyone of these precepts is subject for the exception that proves the rule. Gradually the old theories are being displaced by less antiquated contentions which enable a fuller understanding. Every lyre-back chair ever found in America of any beauty (and how many of British ancestry?), is unhesitatingly credited to Duncan Phyfe, yet in 1794, before Phyfe is veritably known to have been conversant with this classic motif for cabinetware, a gentleman who dined



Courtesy of Dr. J. Hall Pleasants

FIG. 9. MORE URBANE CHAIRS CLOSELY RESEMBLING SHAW PIECES

in Philadelphia with the celebrated Mrs. William Bingham described her home in this vein: "I found a magnificent house and gardens in the best English style, with elegant and even superb furniture. The chairs of the drawing-room were from Seddons, in London, of the newest taste—the backs in form of a lyre." Until recently the shield-back molded-leg Hepplewhite chairs *without stretchers* were always classified as positively English, but with the unique uncovering and first publication in *International Studio*, June, 1930, of two of the

original set of eight made by Jacob Wayne in the Quaker City in June, 1796, hoards of previously accepted English models, together with those having the spade foot or splayed supports, are now unchallenged American productions. This demonstrates the fallacy of drawing conclusions too rapidly.

There is no consistent thought in holding to the opinion that any element in the known Shaw examples could not have been, or at least never was constructed on this side of the Atlantic. The author makes no pretensions that John Shaw, or in fact any cabinet or chairmaker of the day personally elaborated the fruits of their (Continued on page 80)



Courtesy of Maryland Historical Society



Courtesy of the Misses Magruder



Courtesy of Mr. and Mrs. Wm. A. Worib

FIG. 10. FROM MARYLAND SENATE CHAMBER; FIG. 11. MATCHING ARM CHAIR; FIG. 12. SIDE CHAIR BEARING SHAW'S LABEL, 1793



Courtesy of Walter Johnson, Inc.

SHERATON DRESSING TABLE WITH WATERFORD GLASS



Courtesy of Coleman Meerkerk, Inc.

CHINESE ALTAR TABLE OF THE XVI CENTURY

THE THIRD INTERNATIONAL ANTIQUES EXPOSITION

BY ANN SAYRE

NOTHING less than a museum has been created at the Grand Central Palace in the present Antiques Exposition which, opening on February 27, is to continue until March 7. The range of subject material is practically unlimited. It is possible to examine the finest French cabinet making of the eighteenth century, Georgian mahogany or William and Mary walnut, the classical accessories of an Empire *salon* or the unassuming furnishing of an early American farmhouse. Those adaptable decorative objects which can be placed with equal effectiveness in settings a century or so apart, such things as old glass, textiles, faience, and porcelains, whether Oriental, Dresden, Sèvres or Chelsea, these may be seen in profusion too great to enumerate, although their importance in creating a pleasing effect can not be over estimated.

Walter Johnson, 818 Madison Avenue, presents a booth in charming taste, showing among other things the rare old kidney-shaped dressing table of Sheraton design which is reproduced above. Upon it are two Waterford glass candlesticks which have sufficient delicacy and femininity to harmonize with both the mirror and the table.

On the opposite page is a superb Adam cabinet of outstanding quality which gives particular distinction to the handsome interior which is part of the exhibit of Arthur S. Vernay, of 19 East 54th Street. The construction and workmanship give every indication that it came from the workshop of Chippendale. It will be remembered that Thomas Chippendale worked for the Adam brothers on occasions when especially important pieces were ordered for some

particular place. Certain pieces made for the Earl of Harewood were made in this way, and the cabinet compares in many ways with those. The type of inlay, the way in which veneers are applied, and details of workmanship are unquestionably Chippendale's. In the two doors are rare woods used for inlay, in a design of honeysuckle and other formalized flowers. The ormolu mounts are of contemporary English production, chased and gilded. The handles are typical Adam swag design; the ram's heads on each corner of the base, the hoof feet, joined with acanthus leaves, are the creations of a master's hand. The interior is a masterpiece of detail, pigeon holes and drawers finished with the original Battersea enamel labels, pull-out writing slide containing the original glass inkwells and box for blotting sand. These are fitted with silver tops. The whole piece represents the highest form of English cabinet making in the latter part of the eighteenth century. The workmanship and the screws, which decide the date as much as any feature, verify this; and the Battersea enamel labels point to having been made between 1765 and 1770.

Enthusiasts in this or that form of decoration are all too prone to let themselves be carried away by some single phase of art which in reality has a very limited use in modern decorative schemes. The matter of Chinese art can easily be mismanaged. Having considered this danger, Coleman Meerkerk, 38 East 57th Street, step forward with a perfectly chosen interior in the Chinese manner. Their room, representing a hall, is most successful, and for the very reason that a hall is perhaps the only room which is comfortable and



Courtesy of Arthur S. Vernay

ADAM CABINET ATTRIBUTED TO THOMAS CHIPPENDALE

Exhibited for the first time at the third International Antiques Exposition. Until purchased by Mr. Vernay, the cabinet had never been removed from the English home for which it was made, c. 1765. It was executed from designs by the Adam brothers



Courtesy of Miss Gbeen, Inc.

HANDSOME OLD ADAM GILT SOFA OF EXCEPTIONALLY PURE DESIGN, SHOWING THE DELICACY AND STRENGTH OF THIS STYLE

livable for us today when done in Chinese style. Their booth in the Exposition shows, among other things, four Ming panels, originally temple decorations which took the place of frescoes. In addition to these pieces the booth will contain two cabinets of Imperial lacquer, from a summer palace sixteen miles from Peking. They are of most unusual design, and were intended to hold curios, which is still their function. So often the use of such furniture changes when



Courtesy of Stair and Andrew

QUEEN ANNE SETTEE IN WALNUT WITH CARVED KNEES. CIRCA 1710

removed from its native setting that there is a certain satisfaction in finding objects which, no matter where they are, serve one consistent purpose. The very fine sixteenth century altar table reproduced on the preceding page differs from the cabinets in that it no longer has the same use; originally it was an altar table, placed before the altar, with two flower vases, two candlesticks and an incense burner upon it. A statue of a god or goddess stood back of it, never on it. The red



Courtesy of The Bristol Company

CARVED SOFA UPHOLSTERED IN GROSPONT DESIGNED IN COMBINATION WITH CENTER PANEL OF PETITPOINT



Courtesy of Artbur Ackermann & Son

ORIGINAL ADAM DESK

WITH BRASS MOUNTS

and gold of the lacquer makes this piece highly decorative.

Miss Gheen, 54 East 57th Street, contributes a most distinguished piece in the carved and gilt Adam sofa shown on page 51. It is over nine feet in length, yet is so beautifully proportioned and so light in style that it does not give the effect of bulk that so many large pieces do. Miss Gheen's booth is furnished as an eighteenth century English room. The walls are white, the floor covering a gaily colored rug. Among the incidental pieces is an old painted Louis XVI *bergère* signed by Jacob. A small roll top desk of the same period should not be overlooked; its brass inlay and mirror doors and fine workmanship make it very charming and out of the ordinary. Two painted and gilt Adam side chairs with small round backs, a fine old lacquer tea tray mounted on a modern Chippendale base, and a pair of carved gilt side-lights are very lovely.

Reproduced below the Adam sofa is a Queen Anne settee in walnut. It dates from approximately 1710, and is to be found in the booth of Stair and Andrew, 71 East 57th Street. It has carved shell knees and cabriole legs, and is upholstered in old yellow damask. The Stair and Andrew exhibit



Courtesy of The Rosenbach Co.

ADAM CURIO CABINET; LID ABOVE

is made up of two rooms, one furnished in mahogany, the other in walnut. The latter contains wallpaper from Buckhurst Castle, sky blue of a most remarkably clear tone, considering its age and long use, adorned with birds and flowers in beautifully mellowed colors, the whole being paneled on an ivory ground. At the windows are antique gold taffeta curtains. The Queen Anne settee reproduced here is worthy of such a setting, having an elegance of line which demands surroundings of a similar quality.

The Bristol Company, 319 East 62nd Street, will have in its booth a background of painted Chinese wallpaper in deep hydrangea blue, with figures and flower motifs in red, browns, blues and yellows. The unusual note of this background is the use of a painted pine mantel and overmantel. Amongst the furniture, the Chippendale sofa reproduced here is one of the focal points. It is covered in grospoint with a central panel of petitpoint, and is most effective. A pickled pine Adam bookcase of the breakfront type is unusual chiefly for its narrow proportion, being only four feet wide. The treatment of its broken pediment is most successful.

On this page is an Adam curio

cabinet from the exhibit of Rosenbach and Company, 202 East 44th Street. Their booth on the first floor is a treasure-house. This little cabinet is described in *The Dictionary of English Furniture* by Percy Macquoid and Ralph Edwards: "The mahogany ground is veneered with East India satinwood enriched with various inlays. The front depicts a classical altar with its sacred flame, sea-horses forming the plinth; on either side, as supporters, are nereids bearing torches; this lets down as a flap, disclosing drawers and a center recess opening in small partitions, which pulls out to reveal a further series of still smaller drawers all faced with satinwood framed in ebony. . . . Evidently constructed to stand out in a room, the piece is inlaid on every side. . . . Chippendale and Haig were probably the makers, the fine proportions suggesting that Adam furnished the design." There is so much to be seen from the house of Rosenbach that it is difficult to single out particular pieces. The pine room which forms a background for part of the exhibit is in itself a worthy subject of analysis if space were adequate.

Also on page 52 is a large desk from the booth of Arthur Ackermann and Son, 50 East 57th Street, which has such perfect proportions that one does not feel conscious of the presence of great bulk. Most large desks have an ungainly air about them that would make the writing of a letter a pompous performance. This masterpiece of original Adam workmanship is from a private collection. It is all mahogany, with a paneled back not visible in the picture, which



EWER AND BASIN
BY LAMERIE, FROM
SIR LIONEL DAR-
RELL'S COLLECTION



Courtesy of I. Freeman and Son, Inc.

GEORGE II FRUIT BASKET BY AYME VIDEAU

is mellowed to a most lovely color. The brass mounts are alone remarkable pieces of design. Inside are six drawers, set between perfectly curved sides; in fact the moldings and turnings are mathematically accurate. It stands in a show-room which does not strive to be important by means of its total effect, but



Courtesy of James Robinson

which is nothing more than a background to offset the exceptionally fine pieces contained. In addition to the desk is a handsome Adam Carlton House writing table, identical to the one from Holme Lacy, illustrated in the *Directory of English Furniture*. It came from Mrs. Prendergast, Froggnal, Folkstone, and was originally at Boxhill, near Windsor.

James Robinson, 731 Fifth Avenue, is showing among a number of other important pieces a ewer and basin by Paul Lamerie, made in 1742 at the height of his career. Lamerie, whose work is likened to Cellini's, produced nothing more skilful than these two pieces. There is as much decoration on each piece as the size can bear, yet so competent is the modeling and execution of every part that the effect is not overbearing. On the basin are the



Courtesy of McMillen, Inc.

BRONZE AND BRASS CANDELABRA AND INKWELL, DIRECTOIRE PERIOD



Courtesy of Norman R. Adams

OLD ENGLISH CHEST WITH A SUBJECT SUGGESTING BEN MARSHALL

four seasons represented by cherubs; between each of the four are wreaths and a basic design of equal skill. The center bears the arms and an exquisite relief of fruit and flowers. The ewer has a noble air, and is more abstract in design. It terminates in a handle that curves like a sea-shell. These pieces are from the collection of Sir Lionel Darrell. They are of such historical and artistic importance and so much has been written concerning them in various standard books that they deserve much respect.

The silver fruit basket also on page 53 is from the collection of I. Freeman and Son, 71 West 45th Street. It was made by Ayme Videau, presumably a Huguenot, about 1735. In addition to this, Freeman is showing four George II candlesticks dated and marked London, 1757, by William Cafe. They are rare especially on account of their being cast with ribbed base and Corinthian columns. A pie-crust salver dated in the reign of Charles II, 1668, is lovely in lustre and is a piece to take the fancy of a collector. A pair of Irish sauce tureens are dated 1746, and are attractive among the small pieces.

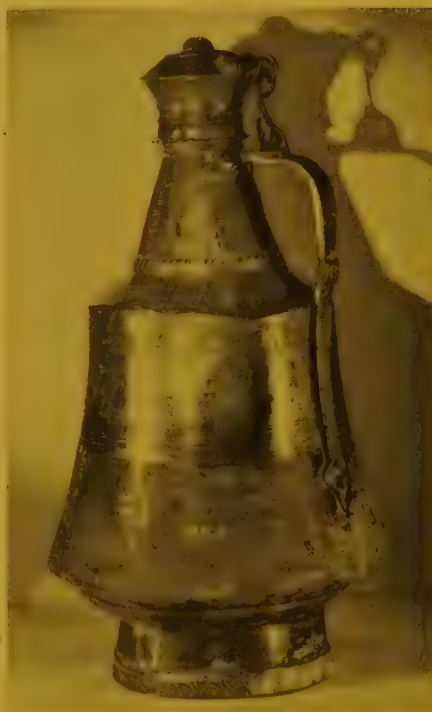
In the lower corner of page 53 are some small pieces from the booth of McMillen, Inc., of 148 East 55th Street. They are bronze and brass candelabra, and an ink-well topped by a Cupid, all in typical Directoire manner. McMillen is exhibiting a dining room, featuring the *boiserie* taken from a French Empire hotel. The background is green, with classical detail in old white relief. There are two niches with very fine white Empire statues on either side of a black marble mantel of the period. Black and gold chairs of the English Regency, an Empire table and two consoles comprise the furniture. Bronze sidelights, Sèvres urns, the candelabra illustrated, and an interesting crystal chandelier are accessories, and are the finest obtainable examples of Empire *objets d'art*.

Norman R. Adams, Inc., 155 East 54th Street, again have one of the largest exhibits on the main floor, and have this year joined forces with the Arden Studios, who have the space

across the aisle, in creating what is a six room house surrounding a garden court, hung with gaily colored awnings. Part of the aisle becomes the court and the rest is sealed, and treated as the hallway of the house. Adams shows a characteristic selection of English antiques in four rooms that are not overcrowded, in the best eighteenth century tradition. The living room is paneled in pine, with a carved cornice and mantel, taken from Bull Inn, Guildhall, London, and dating from 1730. Off the dining room is a little room fitted out as a bar, with a semi-circular hunting table, a dresser well stocked with bottles, and all

accessories necessary to the functioning of such a room. The Arden Studios have a bedroom and a library both furnished and decorated in charming taste. The garden decoration is handled with equal grace. Reproduced on this page is a painted chest from a hunting lodge in England's best known hunting country. It has all the earmarks of being the handiwork of Ben Marshall.

The shop of Theron J. Damon, 52 East 56th Street, presents a unique and exotic booth. From their discriminating stock of Eastern Mediterranean antiques they have selected a number of pieces which, although they bring with them all the strange beauty of their ancient background, still lend themselves to modern interiors. Among the treasures shown is a golden Bokhara embroidery from the same country that produces the famous rugs. The work usually seen from Bokhara is full of reds and strong tones, while this piece is a soft glowing gold. It makes an exquisite wall hanging. There are several



Courtesy of Theron J. Damon

XVII CENTURY ANATOLIAN WATER JUG



Courtesy of William H. Plummer

PAIR OF OLD DRESDEN PORCELAIN HORSES, CIRCA 1730-1735

fine chests from a home on the Asiatic side of the Bosphorus. A Janissary lantern wrought with fine designs calls up a picture of its eventful past, and a large gilded copper container, which bears the Turkish name of *Kupe*, dates from 1041 A. H., corresponding to our early seventeenth century. It was buried in the desert, and must have held great quantities of water. Among the smaller pieces is an Anatolian water-jug of the seventeenth century, worn to a silvery iridescence; it is illustrated on page 54. There are other Anatolian pieces shown, as well as some fine ikons mounted on carved wooden columns. The pieces indicate that they are the careful choice of Mr. and Mrs. Damon who live in the East; they are experts who combine scholarly experience with good taste.

William H. Plummer and Company, 7 East 35th Street, have a booth built after the manner of an early English shop, with shingled roof and interior arrangement typical of the period. In it they are showing antique china and glass, most of the china being English, the rest French and German. The Sèvres which is exhibited is as fine as might be expected from this highly respected and long established firm. The selection of glass includes English, Irish, early American and French. The old Chinese porcelains are highly decorative, and the Lowestoft very fine. Illustrated on page 54 is a pair of old Dresden horses of about 1730-1735. They have great decorative value and are equally appealing to collectors. Among the other things shown are a set of old Longton Hall vases, 1752-1759, which were formerly in the Hanley Museum in England, and a rare old Lowestoft dinner service, circa 1780.

The Hadley chest below is from the house of Ginsburg and Levy, 815 Madison Avenue, whose booth exhibits a great many valuable pieces. Their section is divided into two parts, one English, the other American. In this respect it follows the arrangement of the Madison Avenue shop. The chest



Courtesy of Charles of London

RICHLY CARVED ELIZABETHAN COURT CUPBOARD OF OAK

which is reproduced here is from Hadley, Massachusetts, and was made for one Abilene Fields whose initials appear on the front. The genealogy is adequately dealt with in "The History of Hadley." The chest is carved oak with a pine top. One drawer runs the full width of the lower part. It is absolutely in its original condition, and the fine moldings and

paneled sides are in unusual preservation. The date is 1680 to 1690, and the whole piece is thoroughly characteristic of Hadley. The tulip design on the front is done with much grace, and has in it much early American feeling. In the American part of the booth is some very handsome eighteenth century pine and maple. As for the English pieces, there is a large collection of pottery and porcelain as well as some rare furniture. One is aware of great historical interest here, and everything is fortified with Ginsburg and Levy's competent knowledge of the background from which their antiques come.

The old English paneled room by Charles of London, 2 West 56th Street, is a most distinguished and substantial contribution to the show. Arranged in it are some excellent Charles II armchairs, needlework wing chairs, credence tables and small pieces. Probably the most notable piece in their collection is a carved oak



Courtesy of Ginsburg & Levy

CHEST FROM HADLEY, MASSACHUSETTS, MADE C. 1680-90 FOR ABILENE FIELDS



Courtesy of Tate and Hall

ONE OF FOUR FRENCH WALL PANELS, WHITE ON MAUVE

court cupboard of the Elizabethan period, made about 1660, and illustrated here. It has all the earmarks of the masterpieces associated with that age, and no finer piece of its kind could be found, especially for this particular environment. One can see from the photograph that the carving and architectural structure are as good in detail as in general design.

Tate and Hall, 801 Madison Avenue, are showing an eighteenth century bedroom in a color-scheme of cherry, mauve and white. The walls are painted mauve, the same color as the background of four canvas panels which decorate them. One of these panels, of which there are four, is reproduced on this page. Like its companions, it shows trophies in white, upon a mauve background. In the room is a painted gray bed which has a drapery of cherry colored taffeta hanging from a crown cornice. A very lovely gray marble mantel with columns is surmounted by a trumeau thoroughly in keeping with the decorative scheme. At the windows are cherry-colored taffeta curtains hanging under gold cornices. The incidental furniture is all of the eighteenth century. Two needlepoint rugs which have a black background and flowers of cherry, mauve and white, were purchased in Paris and were woven by Marie Antoinette and her companion Madame Elizabeth during the last two years of their lives in prison. After their deaths the carpets were given by one of the descendants of Madame Elizabeth to a Catholic priest who took them to Rome where they remained for a number of years, probably at the Vatican, and were later disposed of by the priest. They were discovered some time during the last two years and were obtained from a commissionaire by the name of Sidi in Paris. They are described in great detail in *Modes et Usages au Temps de Marie Antoinette* by de Reiset, Tome Second, 1790-1793. The design is a very simple one and, as is mentioned in the book, such a theme was selected by Marie Antoinette and Madame Elizabeth because they were unskilled in the finer technicalities of their work and undertook it in order to occupy their time and their unhappy minds during the last months of life.

Philip Suval, 823 Madison Avenue, has a characteristic exhibit of porcelains, prints and decorative pieces representative of the wares featured by this house. There are fifteen Morland prints, several of them very rare, as well as some entirely new models of horses by Aline Ellis, of a type which she has never done before. Suval has an unusually large collection of old English pottery by the Ralph Woods, about 1745 to 1770, all of them figures. Another important feature of the booth is a group of six small figures of Astbury pottery made about 1730. It will be remembered that he was one of the early English potters, and did much to get good colors in his glazes. His efforts led to a later perfection in Wood's time. The firm of Suval handles the work of Astbury, Whieldon and the Wood family as well as a variety of wares by other famous English craftsmen. There is no end of entertainment in the pieces presented here, as well as material for collectors. It is one of the important shows of the Exposition.

The firm of Renou Coulaz Riesen and Company, 160 East 56th Street, are showing a hand loom on which tapestry is made, and some of the remarkable repairing done by their workers in needle point. The reproductions of tapestry with which their various sofas and chairs are upholstered are woven with fine accuracy and faithful following of the color, design and feeling of the original. In addition to these entirely new tapestries with old designs there are marvelously mended pieces of antique material reconstructed into a design complete and durable. The panel reproduced on page 82 is made up of thirty-two pieces of Renaissance borders woven together. One of this firm's most remarkable achievements was the repairing of a yoke-shaped piece of fifteenth century blue velvet which was so far gone that it was little more than a sheaf of threads hanging together. After reconstruction the piece (Continued on page 82)

Notes of the Month

SO far this year the active program of the Albright Art Gallery in Buffalo has included the first important exhibition of El Greco in America, individual showings of Isamu Noguchi, E. Barnard Lintott, William Littlefield, and the international water color exhibition from the Art Institute of Chicago. The Grecos included the two belonging to Mrs. J. Horace Harding, one the *Head of St. Paul* which was reproduced in color in *International Studio* for September, 1928; and the small panel portrait of Paul III reproduced (on page 80, December, 1928) in this magazine for the first time. The latter picture was copied by Greco from Titian's famous likeness of the Farnese Pope now in Naples; it was brought to this country by Marchese Ugo P. Spinola. The paintings lent by Duncan Phillips of Washington and A. S. Drey of Munich and New York are published here. The Phillips painting, *The Repentant Peter*, is from the Ivan Stchoukine and Heilbuth Collections. It is signed, and listed as number 108 in Mayer's catalogue raisonné. The Drey painting, *St. Francis in Meditation*, number 242 in Mayer, was formerly in the collection of the celebrated Spanish expert and connoisseur, Beruete, one of Greco's "rediscoverers."

THE new Armory at Worcester created by John Woodman Higgins and described—or at least hinted at—in these pages last month, has added a Gobelins tapestry portraying the entrance of Alexander into Babylon. Although the purpose of the Armory is to illustrate the use of steel from prehistoric time to the present,

appropriate accessories of different periods are employed to add to the richness of the setting. This particular tapestry, measuring nine by five feet and acquired from Messrs. E. and A. Silbermann, was woven from a cartoon by Lebrun, the great dictator of taste under Louis XIV, probably for the monarch himself. Later it was presented to a member of the French nobility who passed it on to Hungarian cousins from whose descendants it was only recently purchased by the agents of the Silbermann Galleries.

THE exhibition of modern tapestries organized by Mrs. George Henri Rivière for the Toledo Museum has been on view at the Brooklyn Museum during the larger part of February. In addition to the pieces of particular interest mentioned in these notes last month, it now appears that there is another example especially worthy of description. This is *The Passing of Venus* from the cartoon of Burne-Jones. The first production from the design was executed at the Merton Abbey looms under the supervision of William Morris himself. After appearing at an Exhibition in Brussels it was burned, but another weaving was made for the Detroit Institute in 1926 at the request of Mrs. George D. Booth. The actual work was done by a disabled soldier, one Percy Sheldrick.

DURING February Minneapolis was also enjoying a tapestry exhibit, of an historical nature, however. The loans, all made through the following New York dealers: French and Company;



Lent by Mr. Duncan Phillips



Lent by A. S. Drey

IN THE LOAN EXHIBITION OF EL GRECOS AT THE ALBRIGHT ART GALLERY IN BUFFALO: "ST. PETER" AND "ST. FRANCIS"



Courtesy of Thomas Agnew & Sons

76" x 93"

"THE HOLY FAMILY" BY RUBENS, PRESENTED TO THE SAN DIEGO ART GALLERY BY MR. AND MRS. H. H. TIMKEN

Dawson; Demotte; and Arnold Seligmann, Rey and Company, include one hanging from the Cathedral at Rheims, four Artemisia tapestries woven for Anne of Austria as a gift to the Duke of Savoy, whose arms are woven into the top border, and a set of Noah tapestries which have hung in the home of J. P. Morgan and before that at Knole House. There were also a Don Quixote piece woven for King Louis XV and a notable tapestry of the Cyrus series.

THE Cleveland Museum, purchaser of six pieces from the Guelph Treasure brought to America by the Goldschmidt Galleries (as reported here last September) have now, through the aid of the John Huntington Art and Polytechnic Trust, added the golden Gertrudis altar and two Gertrudis crosses. As partial payment it was necessary to return the Portable Altar with an agate slab. This was done with the greatest regret, but as the owners of the treasure themselves presented a valuable fifteenth century Gothic monstrance in return, the Museum can still boast of nine pieces from the celebrated ecclesiastical collection of the House of Brunswick. Interest in Cleveland was keyed to such a point that all previous records for attendance were annihilated. During the last three weeks of January 77,000 visitors were counted as against 65,000 in four weeks at the Museum's inauguration in June, 1916.

A PAINTING by Rubens' own hand and from his best period has recently become known to the public through its presentation to the Fine Arts Gallery of the City of San Diego in California. The donors, Mr. and Mrs. Henry H. Timken of Canton,

Ohio, have also presented to the San Diego Museum *The Penitent Magdalen* painted by Murillo about 1655 and a *Sybil* by Ribera, one of the "little painter's" dramatic studies of beggarly old age. The Rubens painting, which is reproduced here, we hope for the first time, although it may have appeared the last few weeks in the newspapers, was acquired through Thomas Agnew and Sons, who obtained it from Lord Carrington. In commenting on its extraordinary importance Dr. Valentiner remarks "that the present masterly work by Peter Paul Rubens was executed at the height of his career, about 1625. The two other versions of the same subject, one in Windsor Castle and the other in the Metropolitan Museum, have always been considered by the best Rubens scholars to be paintings from the workshop of the master, while the present picture shows the brilliant, broad technique and glowing colors of Rubens' own hand." It is in an excellent state of preservation.

THE next exhibition at the Museum of Modern Art in the Heckscher Building, opening about the middle of this month, will bring to America a number of modern Germans for the first time. Even Kokoschka and Franz Marc, who are famous abroad, are hardly known in this country.—An event of great importance scheduled for March is the opening of the new mediæval section of the Pennsylvania Museum. Many of the exhibits—the Romanesque cloister, late Gothic rooms and some of the Foulc pieces, have been illustrated here at the time of their acquisition. In the next issue more general views, showing the installation and important recent additions to the collection, will be reproduced here.—H. A. B.

Notes from Abroad

PARIS. Among the many precious objects of art in Paris that are generally hidden away from the public eye, some of the most appealing are in the Hodgkins' collection of English miniatures. The ill effect of sunlight on flesh tints in this fragile form of art makes the permanent exposure of miniatures dangerous. One is all the more grateful to Messrs. Hodgkins therefore for permitting visitors a glimpse of their collection as they did a few weeks ago.

There are fifty-two of these little paintings on vellum, cardboard and ivory and they have the fascination of any selection of objects which illustrate the evolution of a form of art. Holbein the Younger brought miniature painting to England, but Nicholas Hilliard was the first purely English exponent of the art. In the Elizabethan work of Hilliard and Isaac Oliver we see the art in its infancy, still suggesting, in its delicate, almost Oriental precision of line, something of the missal illuminations from which it originally sprang. (The word miniature is derived from *minium*, the red lead that was used for capital letters in missals.) By the time we reach Samuel Cooper, "the rare limner," whose head of Charles II appears upon coins of the period, we see the miniature becoming more naturalistic as it was bound to do in an age that knew no photography. In the eighteenth century the art attains an exquisite perfection already verging on decadence; it is becoming too romantic and "pretty" with apple blossom flesh tints and accented eyes that eventually reduce the miniaturist to the æsthetic level of a woman with a pot of mascara. But there are many eighteenth century miniatures which do not deserve this criticism. One of the gems of the Hodgkins collection is a charming little Hoppner of a young girl in pink and gray, looking demurely from an original pearl frame. Englehart is at his best here in a life-like miniature of the gentle looking Lady Ward. Smart's *Julia Burrell* has something of the naturalism of Cooper. There are no less than fourteen brilliantly executed Cosways, one rather curious specimen, a portrait of George IV painted to look like a cameo. The value of such a complete collection as this is the opportunity for comparisons it affords. As might be expected the work of Cooper stands out from all the rest. Though Peter Oliver and John Hoskins overlap Cooper chronologically, his work has an entirely different character all its own. Of all miniature painters he is the most psychological, and the least confined by the limitations of his art. It is difficult to imagine a portrait more completely free from decadent

romanticism and from primitive formality, than that which shows the delightfully plain features of Lord Fairfax, the victor of Naseby. It is curiously modern looking, like some of the Roman portrait busts, a face one might see on the street any day. The difference between the earlier and later schools may be seen in the reproductions below, which contrast the "primitives," Hilliard and Oliver, with Cosway.

In viewing the *Salon des Indépendants* this year, one is tempted to ask: "Independent of what?" There are naturalistic scenes and conventional portraits, there are cunningly contrived effects of light that positively shimmer, *plus Monet-iste que Monet*, there are harsh compositions based on formal rhythm, there are very "modern" paintings consisting of cryptic dots and dashes and splashes of color with no form at all, there are "pretty-pretty" pictures, and "problem pictures," both social and political, in the best style of the nineteenth century. No school is absent and no school is dominant. Yet all regard themselves apparently as "independents" and "revolutionaries." In art, as in politics, people go on "revolting" from force of habit.

One turns with relief to the exhibition of Corot drawings and engravings at the Bibliothèque Nationale. The pencil drawings of his early, "Italian," period show Corot's draughtsmanship at its very best, before he fell under the influence of photography.—HELEN MCCLOY.



Courtesy of Messrs. Hodgkins
ESSEX, BY NICHOLAS HILLIARD



LADY AMELIA EGERTON HUME, BY RICHARD COSWAY; QUEEN ELIZABETH, BY ISAAC OLIVER

MUNICH. In the minds of most people the term "Renaissance" implies luxury and opulence, but the very early Renaissance furniture has simple, almost severe outlines, and is decorated with restrained geometrical inlay. Needless to say it is rare. In the galleries of A. S. Drey, 7, Maximiliansplatz, there is a surprising quantity of this early Italian furniture (much of it not for sale as it could not be replaced) which acts as a perfect foil to the assemblage of Italian paintings of the fourteenth, fifteenth and sixteenth centuries, the early plastic art (which includes some magnificent small bronzes) and the Italian majolica. Paintings assume the place

of first importance in the Drey collection, and, after the superb primitives, I noticed especially a portrait of a man by Tintoretto—the treatment of skin and lips so brilliant that one could almost see the blood pulsating beneath. But, in addition to the paintings, the range of art objects displayed is extraordinarily comprehensive. In one gallery a delightful small ceiling by Tiepolo

was installed; it came from an Italian palace, and the original sketch for its construction and design is in the possession of Geheimrath Drey. Mounted on a velvet background was a carving in low relief, the work of the great Riemenschneider, amazing in its delicacy and naturalness. It is excessively rare to find sculpture of the fourteenth century dated, but a small marble group of Madonna and Child, seated on a throne of pronounced Romanesque form is dated 1302. A room filled with fine French furniture and paintings of the eighteenth century is generally productive of much admiration, but here it seemed to suffer so much from comparison with the remainder of the collection that it sank almost into insignificance. And everywhere stood cases and cabinets, filled with rare things; medals and plaquettes; Limoges enamels; pottery and porcelain—Oriental and European; under the latter heading is, as could be expected, a wonderful variety of the finest models issued by the Meissen factory, including some of the much sought and ultra-charming "Crinoline Groups" modeled about 1740 by Kändler.

As I approached the Rosenthal establishment at 47 Briennerstrasse and saw at each of the four windows a masculine form, motionless and absorbed in spite of the fact that the thermometer registered thirty degrees below freezing point, I realized that world crises may come and go, and Stock Exchanges may develop into apparently bottomless pits, but that the Book Collector goes on forever. Rare and early books (according to the collector) are not luxuries, but necessities. The firm of Jacques Rosenthal is chiefly concerned with illuminated manuscripts and illustrated incunabula, of which they have a large collection. One of the most remarkable of the manuscripts, executed by Rudolf von Ems, is dated 1469. There are 379 pages of beautiful Gothic cursive handwriting and 138 full-page colored pen drawings by Hans Schilling. The story, which is highly dramatic, tells of the conversion to Christianity of the Indian Prince Barlaam by the Hermit Josaphat. The miniatures of early Spanish manuscripts frequently betray strong Flemish influence; Messrs. Rosenthal have one of these manuscripts, executed about the middle of the fifteenth century, with initials of almost unbelievable delicacy, so brilliant that they might have been painted yesterday, instead of about five hundred years ago. The incunabula comprise specimens from the finest of the early printing presses. The subjects are varied, and include theology, astronomy (prognostications were apparently very popular), medicine, mystical verse, Herbals and English Mystery Plays. There is a room set aside for the collection of drawings, which includes a light pencil sketch by Van Dyck, full of movement and life and much more expressive than most of his finished paintings, and a penciled design for a flower painting, signed by Van Huysum. There is also a room for bindings, where one can see a Gothic chained book, bound in pigskin; German, French, Italian and Venetian Renaissance bindings; exquisite volumes from the work-

ship of Nicholas Eve, similar to those executed for Marguerite de Valois, and French morocco bindings of the eighteenth century, some with the arms and book-plate of Louis XV.

The name of Julius Böhler is often seen in connection with the sale of fine paintings. No matter in what country or in what season, this house is always "in the market." There are branches of the firm in Berlin, Lucerne and New York, but the Family Seat is at 12, Briennerstrasse, Munich, in a mansion containing more than forty rooms. It is said that half the Rembrandts in America were sold by Böhler, and, when one sees a certain vestibule, completely lined with photographs of paintings by great masters, sold, within the last ten years, one can form some idea of the importance of this old-established firm, which has already passed through the hands of three generations. There is in the Böhler collection an enormous range of paintings by the masters of almost every school and century, but there is also a number of most interesting non-typical pictures and of paintings of outstanding merit by artists who are, as yet, not universally known. One of the most remarkable under the latter heading is the head of a youth by Anna Dorothea Terbusch (1722-1782). She was a Pole who married a German, and her work, which is amazingly vivacious and sparkling, and technically of the first order, seldom comes onto the market. A fine example in the Berlin Schloss Museum was supplied by Messrs. Böhler. And there were also three portraits painted by J. G. Edlinger (1741-1819), a Munich painter who is beginning to be avidly collected, and whose portraiture has something of Gainsborough's quality.



Courtesy of Julius Böhler

ONE OF A PAIR OF PAINTINGS BY PIETRO LONGHI

Among the "Non-Typicals" was a life-size portrait in oils by John Downman, who is usually known by his small colored pencil portraits; an alluring, almost abandoned young "charmer" with bright red hair by Sir Joshua Reynolds—quite different from his more frequent "social successes," and the loveliest head of an old man, which proved unexpectedly to be by Fragonard: such a relief from his tiresome courtiers and ladies, however marvelously painted. Among the plastic art were Greek and Roman amphoræ; Persian glazed pottery—one jar attributed to the fourteenth century; a small marble by Falconet; a painted Sieneese *Chasse*, circa 1300, absolutely intact; a wood model for one of the Nuremberg bronzes by Wolff; a Madonna and Child modeled in clay by the master of the Pellegrini Chapel; an enormous picture in *karta pasta* by Sansovino; and a lovely Mother and Child in wood by Benedetto da Maiano. But one of the most beautiful of all was a life-size group of Mother and Child by Michel Pachet, carved before the end of the fifteenth century.

Chinaware, to those who are addicted to it, can be as enslaving as any narcotic. It can perhaps be resisted as long as it is seen through a glass window or in a cabinet, but in the hand! The glaze, the modeling, the "feel"! I have felt pangs as keen as any toothache, when I have been obliged to relinquish a much coveted piece.

Therefore it is at once joy and "sweet sorrow" to look through the stock of Hugo Meyl, which is installed in one of the very imposing residences gathered round the Obelisk in Munich. Herr Meyl is really an archaeologist; he likes *famille-verte*, the egg-shell fineness of Yung-Chêng; the Ming habit of enameling on the biscuit, and the lovely rare glaze called by the Chinese "Blue after Rain," but his enthusiasm is reserved for a much earlier period. With a reverential air he opened a case of small bronzes, jades and silver mirrors, mostly of the Han dynasty (206 B.C.—220 A.D.) and produced a ceremonial knife in black jade of which there are only about twelve in existence, and a series of girdle fasteners of beautiful design. He has a jar of the very rare yellow Celadon; a Han jar and cover, buried so long that they have become iridescent; lovely Cambodian heads; a Sung "make-up" box; a series of pottery pillows with paintings of



Courtesy of Jacques Rosenthal

"ST. MARK," OBVERSE OF A DOUBLE ALSATIAN MINIATURE, C. 1200

the Tang Dynasty; a "Concentration Tablet" of the sixteenth century, painted in the seven holy colors, and representing the Buddhistic Pantheon, and, oddly enough, quite a number of small Mexican stone carved figures, of about 3000 B.C. One of Herr Meyl's remarks to the effect that a certain figure was Chinese Baroque, "which is, of course, one thousand years earlier than our Baroque" served to emphasize the age-old traditions of Chinese culture.—CELIA WOODWARD.

BERLIN. The house of Arnold Seligmann has been showing among its acquisitions two small genre pictures by Hubert Robert; a beautiful Enghien tapestry of 1520 representing fighting lions; a Virgin and Child by Bellano who was a pupil of Donatello in Padua; and a glass window from Chartres, 1230, a period seldom represented by a piece in so fine a state.

The leading gallery of ancient Chinese art in Berlin is that of Dr. Edgar Worch near the Tiergarten. Three of the rooms in this gallery are devoted to the European Rococo

style which is so much influenced by the Chinese. Among the exhibits we found twelve panels from the Albrechtsburg in Meissen which formerly belonged to Augustus of Saxony, also a French silk cover richly embroidered with flowers after a design by Philipp Lassalle. Dr. Worch's finest pieces of old Chinese art have been shown in New York this winter at the Fifty-Sixth Street Galleries. The best pieces in Berlin are a seated Buddha of the seventh century and an interesting Han stele. The greater part of his exhibits at present consist of pottery and porcelain. A dated T'ang vase, a number of rare Ting-yao vessels of the Sung period with a cream colored glaze, a Chün-yao bowl with blue and purple glaze and a white Ming vase with plastic decoration and traces of color are among the noteworthy pieces. There are splendid examples of *famille rose*, *verte* and *noire*, and there is also a collection of T'ang tomb figures, the earliest 700 A.D.



Courtesy Hugo Meyl

PAIR OF CHINESE ARCHERS

The gallery of Hinrichsen and Lindpaintner has been showing some pleasing examples of Baroque and Rococo decorative art and paintings among which are a *Virgin and Child* by Cranach, dated 1525, two portraits by Bartholomäus Bruyn the Elder of 1523, a picture by the master Korbbecke of Westphalia and three altar wings by Raffaelino del Garbo.—DORA LANDAU.

LONDON. During the past month the art world has been occupied mainly with various aspects of Persian Art. In addition to the mammoth display at Burlington House, there were open during February a number of supplementary exhibitions, among which one of the most important was that organized by the British Museum. So vast is the collection of this great treasure-house that it is impossible to have on permanent exhibition more than a small percentage of its total possessions, and most people—not specialists—have been astonished at the range and quality of the Persian art objects now put on view in the Museum. It would hardly be (Continued on page 78)



Courtesy Hugo Meyl

WEI PERIOD; EARTHENWARE

Auction Sales

PARIS. In the R. S. collection, which will be sold by Mes. Lair Dubreuil and Henri Baudoin at the Hôtel Drouot on March 11th, the most significant object is the small portrait of a laughing boy by Frans Hals. The face is drawn with the same robust vitality and impatience of formal limitation which one finds in the large scale productions of Hals. The colors are fresh, blithe and brilliant. Of almost equal interest in this sale is a characteristic landscape by Bernardo Bellotto, and a portrait of a woman attributed to Tocqué. Nineteenth century art is well represented by an ambitious landscape in oils from the brush of Sisley and a pastel of dancers by Degas. The sale further includes some important pieces of French eighteenth century furniture and examples of Oriental pottery.

The collection of the late M. Gaston Migeon, which Me. Henri Baudoin will sell at the Hôtel Drouot the third week in March, is already famous for its wonderful series of modern prints and paintings, though M. Migeon also possessed some valuable Japanese prints and a few Gothic objects of art which will be sold at the same time. Most beautiful of the eighty modern prints is Seymour Haden's lovely dry-point, *Sunset in Ireland* in the first state; and there is also a rare Manet lithograph of the Emperor Maximilian, and several dry-points and lithographs of Whistler. Others included are Carrière (lithograph portrait of Verlaine), Delacroix (lithograph entitled *Cheval sauvage terrassé par un Tigre*), Berthe Morisot (dry points), Corot (aquafortis), Picasso (aquafortis), Toulouse-Lautrec (lithographs, one of Ida Heath, dancing), Mary Cassatt (dry points), Matisse (lithograph), Fantin-Latour, Forain, Gauguin, and a very fine series of Jongkind engravings once in the Jules Michelin collection, including *Rotterdam: the Old Port* and *Sunset in the Port of Anvers*, all in the first state.

There will be keen competition among French and foreign collectors for several unusual prints of Sharaku in the Migeon sale. France was the first nation to appreciate that fierce pictorial satirist of the Far East. Parisian collectors were buying Sharaku prints in the days when Fenollosa proclaimed him "an arch purveyor of vulgarities" and Strange described him as an artist "of great power but little grace." The eminently graceful Kiyonaga who lived at the same period (1742-1815) is represented by several of his airy, spacious compositions and there are in addition about one hundred Japanese and Chinese bronzes, fifteen Japanese paintings, fifty Japanese books and a Japanese screen.

M. Migeon owned three works of Rodin, a satyr and nymph, a mask of Mme. Rodin and a small head, all of which will be sold, together with statues by Maillol, Marquet and C. Meunier. Among

the modern drawings are sketches by Delacroix, Cross and Forain, among the modern paintings one finds typical examples of Carrière, Lacoste, Manguin and Marquet. Sure to attract attention are a number of small studies in oils by Vuillard, originally painted

all together on a huge piece of cardboard which hung in Vuillard's studio and which he absent-mindedly decorated from time to time with all sorts of random visions that floated up from his subconscious mind, as the ordinary mortal disfigures the wall of a public telephone booth while waiting for his call. This cardboard has been cut into various pieces and each study is to be framed and sold separately. It is perhaps a pity—the incongruity of these sketches was half their charm.

Fortunately photographs still exist to show the whole pictorial fantasy in all the diffuseness of its original state.

Through an oversight the name of Me. Henri Baudoin as joint auctioneer with Me. Lair Dubreuil was omitted from the report of the Doucet sale appearing on page 53 of our January issue.—H. McC.



Courtesy of M. Jules Feral

LAUGHING BOY BY FRANS HALS

LEIPZIG. Messrs. C. G. Boerner's sale of engravings on April 27 will include some important early prints, one of which, *The Last Supper*, is reproduced opposite. Christ and the Twelve Apostles are shown in a chamber of classical architecture. Judas is seated on a stool before the table with his back to the spectator, turning his head to the front, over his left shoulder. This engraving as well as the fresco in S. Onofrio at Florence, from which the engraver has adapted many details and which

was attributed to Gerino da Pistoia by Crowe and Cavalcaselle, has been discussed by such experts as Schmarsow and Mr. P. N. Ferri. Mr. Arthur M. Hind suggests that the engraver was Lucantonio degli Uberti, native of Florence and working in Venice and Verona. The print, which is of greatest rarity—at the British Museum there is only a damaged impression of the right half—was described first by Passavant, Vol. V (1864), on page 194, number 114.

Other important items of the sale will be: engravings by the Master E. S.; a scarce print by Veit Stoss; a unique chiaroscuro woodcut by Wechtlin; and the so called *Great Executioner*, an early mezzotint by Prince Rupert. Among the Dürer engravings, which form part of the famous Hausmann-Blasius collection of Brunswick, we mention a first-rate impression of *Adam and Eve*, while the Dürer woodcuts (from another well known private collection) include a complete set of proofs of the *Life of the Virgin*. Rembrandt is well represented by a special collection of his etchings coming from Holland. There will be also a fine selection of color-prints by the great French and English masters of engraving of the eighteenth century, being duplicates of the Hermitage at Leningrad and

including such rare specimens as the portraits of Sophia Western and Mrs. Benwell by J. R. Smith and W. Ward respectively, after Hoppner, both with full untrimmed margins and of the same unsurpassed quality as were the engravings in colors sold last May from the same source. There are two catalogues in preparation.

A second sale announced by Messrs. C. G. Boerner, of Leipzig, will consist of drawings by masters of different schools of the sixteenth, seventeenth and eighteenth centuries, forming part of the Leningrad Hermitage and of the State Museums at Moscow and Charkow. As regards the Leningrad drawings, most of them come from such old collections as rare as the Cobenzl collection (bought by Catharine II in 1768) or Count Brühl (acquired in 1769) and show the collector's mark of Paul I; others come from the collection of the former Imperial Academy and from the Library of the Museum Stieglitz. They include rare early French portraits as well as fine drawings by the best French artists of the eighteenth century, notably Boucher, Fragonard, Greuze, Lancret, Hubert Robert and Watteau. The Charkow drawings belong to the Alferoff Collection, which was bequeathed to the Charkow University in 1872, whilst the Moscow drawings consist of Dutch drawings of the seventeenth century belonging to the notable collection formed during the lifetime of Nicolas Massaloff, who only died in 1914.

The catalogue of this interesting sale will be published in course of March. The sale will be held in connection with C. G. Boerner's engravings sale, at the end of April.

NEW YORK. The American historical library of Victor Morin of Montreal, to be sold at the American Art Association Anderson Galleries March 10, includes the original edition of the first four voyages of Champlain published in Paris in 1613; also the only complete edition of Champlain, Paris, 1623. There are Parts 1 to 7 of DeBry's *Grand Voyages*, published in Frankfurt,



Courtesy of Rudolph Lepke

BRONZE CANDELABRA BY FALCONET, STROGANOFF COLLECTION

1590-99. Among Indian manuscripts, written by Jesuit and Sulpician missionaries for use in their Indian Missions, is Father Chaumont's manuscript of a Huron Indian French Dictionary, probably the most important unpublished Indian language manuscript in existence.

LONDON. While it is unlikely that this spring will witness anything so important as the Lansdowne Sale of about this time last year, yet it is of interest to note that one of the most important London art sales of the early spring will consist of a collection of classical and mediæval sculpture. This sale will be held early this month in the rooms of Messrs. Sotheby & Co. of New Bond Street. A most important piece is the Roman lectus or banqueting couch, reconstructed in the form of a chair, which has recently been the main subject of an article in the publications of the

German Archæological Institute. A draped full-length Græco-Roman female figure, archaistic in type and possibly belonging to the second century A.D., has an interesting pedigree. Formerly in the Palazzo Sciarra at Rome, it went afterwards to the Museo delle Terme, whence it was ceded by exchange to the present owner in 1928. Another interesting classical piece is a statuette, in alabaster and black marble, of *Diana of Ephesus*, formerly in the collection of Dr. Richard Mead, one of the famous connoisseurs of the eighteenth century.

Among the later sculptures to be sold at Sotheby's are two early Christian marble windows and a pilaster from the Church of Santa Sabina, Rome; an altar front from the Church of San Martino, Naples, attributed to Tino de Camaino; and two fine marble reliefs of angels, from the Chapel of the Pozzi, attributed to the school of Desiderio da Settignano. Mention should also be made of two small sixteenth century statues of Virtues, typified by female figures, probably the work of the Roman school of Andrea Sansovino (1460-1529), the sculptor who embodied the transition from the fifteenth to the sixteenth century.—F. R.



Courtesy of C. G. Boerner

TWO LEAVES OF A RARE "LAST SUPPER" (ITALIAN SCHOOL) JOINED TO FORM A SINGLE COMPOSITION; TO BE SOLD IN APRIL



Courtesy of Ball & Graupe

DESK BY DUBOIS, 1750; GOLDSCHMIDT-ROTHSCHILD SALE, MARCH 23

MUNICH. The outstanding feature of interest here is, naturally, the fact that the Marzell Nemes auction is to be held here instead of in Amsterdam as was at first proposed. The sale is to be conducted by a group of prominent art dealers, among whom are Paul Cassirer, Hugo Helbing and the Amsterdam Firm of Mensing. The whole of the collection, from Paris, Budapest, and the various other residences of the great Hungarian connoisseur is to be sold—probably in June.

The testament sets up two trust funds, one for the promotion of German art and artists and the other one for Hungarian art and artists. The latter is the larger fund. It appoints a committee of five, including Mr. A. S. Drey of Munich and Dr. Friendländer, who are charged with selling the collection through public auction. Among the most notable pieces in the collection are a *Scene from the Life of Scipio* by Rembrandt; a *Portrait* by Titian; *Portrait of a Lady* by Raphael, the most eminent of his later acquisitions; a large Giovanni Bellini; paintings by Goya; and several works of El Greco including the large *Music-making Angels* which is rumored to have been bequeathed to the Alte Pinakotek in Munich. More specific bequests, to the Budapest Museum, are the companion to a painting by Colyn de Coter already there, and several works of Hungarian artists. Further information will be forthcoming later when there has been time enough for expertising.

BERLIN. Rudolph Lepke's Kunstauktionshaus will sell two collections of international importance in April. The one is the famous Stroganoff collection of Leningrad, founded by a Count of that great family,

Alexander Sergejevitch Stroganoff (1733-1811). He was one of the favorites of Catherine II and his palace on the Nevski-Prospect was built by the architect of the Winter-Palace, Carlo Rastrelli the Younger (1700-1771). This palace included his great art collection, containing Italian and Dutch paintings as well as important French sculptures of his time. The well known *Apollo Stroganoff* of course was found to be false by the German archæologist Furtwängler. The Stroganoff collection was one of the most important collections of old St. Petersburg. The objects are not yet in Berlin, but there will be sent to the sale sculptures by Falconet and Houdon, terra-cottas by Clodion and paintings by Van Dyck, Caravaggio, Boucher, Vigée-Lebrun, etc.

The second important sale at Lepke's will be the collection of the late ambassador Willy von Dirksen in Berlin. The collection was begun in 1890. Mr. Dirksen was a friend of Wilhelm von Bode who not only advised him what to collect but also bought for him a great many objects, such as the collection of coins and medals, Italian furniture, etc. Nearly all the rooms of the house are furnished in Italian Renaissance style. There is an exceptionally large amount of Tuscan furniture including some Florentine fireplaces. The frieze of the dining room is well known: Bode thought it to be painted by Mantegna. Of the many works of applied art we note a tapestry with rich foliage bearing the arms of the Medici. The collection of sculptures is important. The bronzes include a very great number of works of Giovanni da Bologna, such as *Hercules*, *Rape of Dejanaira*, the *Architecture* and *David with the Head of Goliath*. A rarity is a bronze representing the *Night of the Medici Chapel* in Florence by Michelangelo which Bode took for an authentic work of Michelangelo himself. The most important of the sculptures is the marble bust of Pope Alexander VI, formerly attributed to Bernini, today to some unknown master of his circle. Another interesting bust represents the painter Jacopo Palma the Younger (1544-1628) by Alessandro Vittorino who was his friend. The Italian Renaissance furniture contains choice examples of chairs, sideboards, a wonderful Tuscan room and a choir stall. Among the other works of applied art we found Gothic ivories; Italian Renaissance majolica from Deruta, Gubbio, Urbino and Florence; and Spanish faience of the seventeenth century. Rare Oriental carpets of the middle of the seventeenth century are shown; among them some fine examples of Isfahan and Ushak weaves are to be especially noted for their merit.—D. L.



Courtesy of Rudolph Lepke

THE PICTURE GALLERY IN THE STROGANOFF PALACE, LENINGRAD

The Traveler's Note Book

THE HOME OF GIL BLAS AND THE BORGIAS

NEAR the middle of the northern coast of Spain, the Cantabrian Mountains lie like a row of rugged sleeping giants, their green cloaks stretching in long rolling folds to the sea. The wind carries over the rounded hills the mingled scent of heather and seaweed. Here stood the ancient Iberian town of Planes, and hither, if one may believe the mediæval chroniclers, the invading Lombards of the sixth century brought the body of Santa Juliana and founded at her tomb a monastery. The centuries passed; the monastery grew until it outstripped the town, whose old name slipped into disuse. By the eleventh century Santa Illana—Santillana—had become the western capital of ancient Asturias under the Benedictine abbots.

But their tenure was brief. Juan II in the fourteenth century made Don Iñigo Lopez de Mendoza the Marquis of Santillana. This extraordinary man brandished a sword with such purpose that he snatched his marquisate from the fighting peasantry and the abbots organized against him; then seized a pen and settled down to write the *Seranillas* which gave him his brilliant place in the Portico of the Spanish Renaissance. Thus literature found its



CAPITAL OF THE EVANGELISTS IN THE CHURCH

way early into the little city, and the author of *Gil Blas* established it further by making that immortal adventurer a native of the place.

In the succeeding more peaceful centuries the town blossomed with prosperity; the commoner exchanged pike for plough, and the nobles put up mansions more elegant than the brawling middle ages had made possible, with broad arched entrances, delicate iron balconies, and always huge crests with plumes, helmets and arrogant mottos. The court sometimes resided in Santillana; pilgrims flocked to the great monastery, and a rich busy life filled new-paved streets.

This life has long since vanished away, leaving, as a shell is left,

five centuries of civil architecture. Gone are the red velvet and the shining spears. Cream-colored oxen pace the streets, their loads of hay brushing armorial sculpture; men in black beret and blue smock wander unconcernedly in and out of once-guarded palace doors. Santillana lies sleeping and half forgotten. Perhaps in this combination of past splendor and present drowsiness, of architectural elegance and gentle rural activity is to be found its charm. The unaware constantly pass it by, as it lies a little off the main



THE COLLEGIATE CHURCH OF SANTILLANA DEL MAR: A MIXTURE OF ROMANESQUE AND NEO-CLASSIC



ROMANESQUE CLOISTER ADJOINING THE COLEGIATA, OR BENEDICTINE MONASTERY CHURCH

motor road from Santander to Oviedo, about twenty miles from the former. If possible, one should visit it by motor for in this way one may see the town and the Caves of Altamira nearby.

Most picturesque towns of Spain announce themselves unmistakably at a distance. Avila flaunts its walls for all the world to see and Segovia rears out of the plain like a caravel under full sail. Not so Santillana. When the bus drops one beside a mossy wall, there is little but the sign-post to indicate even a village and one sets off in some bewilderment down a grass-grown street. The first hint of anything unusual is a large elegant eighteenth-century palace (the Casa de los Tagles) with an immense stone shield and double arched entrance. Then the street divides; cornices and facades begin to form perspectives faultless as a mediæval stage set; the street opens into the Plaza, and the illusion of the theatre becomes complete. The sheer beauty of the irregular little square fosters it. There is no jarring note. Opposite, with its huge arched portico, lifts the house of the Borgias, whence that illustrious family embarked to the ampler spheres of villany open to quattrociento popes. On the left rises the seventeenth century Town Hall. To the right stands the oldest civil building of the town, the Torre de Merino. There is the unifying magic of a single material, a magic here heightened, I suspect, by the material itself. For pavement, walls, arches and corbels are of stone. One sees the very bones of structure and in an age of architectural deception that is good to see. Furthermore, Time has stained everything to the same tawny, leonine tint. And finally, lest this stoniness seem too severe, roses and rose geraniums embroider every balcony with a hanging tapestry of bloom.

In this same square is the Parador *Gil Blas*. The Spanish Tourist Society has contrived to introduce into a sixteenth century palace all the comforts of a first class hotel without somehow destroying the authentic atmosphere preserved by fine simple furnishings of the period and the inherent beauty of immense beamed rooms and arcaded gardens. Here one may be fortified with delicious food and proceed past the Torre de Merino, left along the Calle del Cantón to the so-called house of the Marquis de Santillana, and so to the Colegiata, which grandly closes the perspective of the street.

Outside, the church is one of those hodge-podges of periods,

which sometimes manages to be entirely satisfactory—doubtless because their elements are sufficiently simple to avoid being mutually destructive. A neo-classic pediment crowns a frieze of Romanesque ornaments obviously assembled from elsewhere and set loosely in the wall above the huge Romanesque arched entrance; above this is a comparatively modern arcade; there is a small round Romanesque steeple, two neo-classic wings, and two big abortive square lanterns, the whole bound together by a terrace with a low wall. Whatever protests may rise to the lips of purists is at once hushed by the interior. Though much of the vaulting is early Gothic, enough remains, with piers and proportion, to give a general effect of pure Romanesque. Powerful, dignified, intensely masculine, with its combined strength of massive pillars and imaginative delicacy of carved capitals and moldings, this style seems so much more perfect an embodiment of Spanish character than any which followed, that one feels the Spaniards would have invented it had not Cluny supplied them with their model. The church is dark but not gloomy, as the sole restoration has consisted in removing a coat of hideous gray paint and baring the beautiful stone work, the color of light sand. The church dates from the early eleven hundreds. Even its altar has happily been spared the baroque writhings with which Churruguera ruined so many interiors; the quaint Flemish paintings of the fifteenth century Gothic retable harmonize entirely with the simple apse. One might wish the silver frontal permanently removed for behind it is one of the finest Romanesque carvings in marble to be found in Spain.

Finally—the order is climactic—there is the Romanesque cloister adjoining the church. Two sides of it were destroyed and faultily rebuilt but it remains, with Ripoll and Silos, one of the gorgeous monuments of the period. Coupled shafts rise from a continuous base and upon the big heavy double capitals the exuberant imagination of the mediæval carvers have imprinted a fantasy of religious scenes, impossible animals, blunt-nosed angels lassoing annoyed-looking sirens, amorous stags, pious pelicans and smug saints.

Santillana without its church or the church without Santillana would be quite enough. Taken together and presided over by the *Gil Blas*, they are almost too good to be true.—HUBBARD HUTCHINSON.

Exhibitions

TOULOUSE-LAUTREC shines his brightest at the Museum of Modern Art this month. With his sixty-odd paintings, drawings, lithographs and posters, the little dwarfed sardonic nobleman of the 90's must prove, to any remaining doubters, his place in the front ranks of painters.

Like his compatriot and contemporary Degas, Lautrec is a realist, an intense reporter of human life. But because of his deformity and its attendant bitterness of spirit, Lautrec's comment on this life has an edge and a cruelty less evident in the healthier and richer art of his brother-painter. There is something sinister in the faces of his men and women; in *Jane Avril*, for instance, where the dancer's worn sharp face makes her festive movements seem grotesque and hideous. Or *At the Moulin Rouge*, a superb canvas, where the face of a woman in the foreground is bright green with reflected light. For sheer mastery of painting, look at *Head of a Woman*—seen from the back, dead-white skin and screwed-up hair—or *Woman Smoking a Cigarette* or *The Divan* supporting blousy women on its blousier cushions, or *Portrait of Maxime Dethomas* (who might be G. K. Chesterton). The red robe of *Messalina* and her tyrannical stride down steps make another notable spot on the wall.

Of the drawings none is more exquisite than *A Dance at the Moulin de la Galette*, with its extraordinary catalogue of types, each more alive than the last one. Wonderful for a man to be able to turn from such finesse to the flat statement of posters, where one clear bright wash must make a cloak and three black lines the gesture of a body. In his posters of actresses, Lautrec glorifies—as no one else has since—the rapacity of a certain type of French woman. The jut of their features and the glitter of their eyes are formidable. Again one must murmur, "What a draughtsman—and what an observer!"

Odilon Redon shares space with Lautrec at the Museum, but not honors. What he has to give as a painter, however, is so totally different from Lautrec's contribution that any comparative evaluation is silly. Redon is a mystic and a poet. He paints a dream-world where flowers, butterflies and faces are drawn together in nimbuses—half holy, half pagan—of soft blue atmosphere. In his least symbolic canvases—*The Etruscan Vase*, a large decorative panel, and flower studies in particular—his color and the brooding gentleness of mood are lovely and appeasing; Redon is one of the very few, living or dead, who can give flowers transparency and breath. But the more mystic he becomes, the more somnambulistic heads and intangible auras he paints, the less interesting are his designs, the more sentimental his color. It was a clever idea to use him as a foil to Lautrec's pitiless objectivism; he is like the dimness of a chapel after a white noon glare.—M. M.

THE puerility, sterility, and banality of modern commercial murals owe more to ignorance than to anything else. Our aesthetically conservative business magnates have no idea either of the extravagance or non-functionalism of the Gothic style in steel and concrete. Similarly it would never occur to them to decorate their halls or ceilings with any but the stereotyped concepts of the history of their particular trade or surroundings. For this work the most academic artists are generally employed at fairly exorbitant figures. The results are too familiar and too boring to call for comment. And yet there has been little real cause for complaint when nothing better could be put forward. Now, however, there is no excuse for any modern builder to overlook the work of Henry Billings which is on view on the twenty-sixth floor of the Squibb Building. His abstract panels, based on actual parts of the machine, demand a proper setting as components of an entire architectural scheme. The examples shown are in various shapes to show what can be done with particular spaces. The long difficult ultra-vertical panel is particularly well filled in two cases. One of the circles is excellent; the precision of the design and clarity of color would stand execution equally well in mosaic for a floor design.

Billings' colors are largely grays and blacks and less frequently metal shades. The very occasional use of blue or red is tremendously effective. These arrangements have been abstracted from earlier easel pictures which are also shown. They are of a type associated with the artist's name for some years at the Daniel Galleries.—H.A.B.



Courtesy of the Museum of Modern Art

21 1/8" x 27 1/4"

"LE DIVAN," BY TOULOUSE LAUTREC; LENT BY WILDENSTEIN GALLERIES

down, with a firm and practised hand, the people and things his abnormally keen eye has analyzed. His key is a dark one; vivified now and then by an ardent red or a luminous skin-whiteness. He has no mercy for his sitters; because a woman may have a fine neck is no reason for not painting the sag of her cheeks or the untidiness of her hair. His portraits are all intelligent, sober, full of personality—not his, but the sitter's. His ego is mercifully restrained. The horses, panels and medallions Eakins has sculpted show an eye trained in anatomy and movement, and fingers familiar with the chisel. They are as honest and as thoroughly thought-out as his painting. I think Eakins' credo must have been humility before fact; or rather before those dominant facts that contain in themselves the essence of life and character: the turn of a wrist—a loop of hair—the splash of (Continued on page 74)

A Shelf of New Books

CONFLICTING VIEWS ON MODERN ARCHITECTURE.

DIE BAUKUNST DER NEUESTEN ZEIT. By GUSTAVE ADOLPH PLATZ. *Revised Edition with 500 illustrations; Propyläen Verlag, Berlin, 1930. Price 45 Rm.*

THE CITY OF TOMORROW. By LE CORBUSIER; translated by Frederick Etchells. *Payson and Clarke, Ltd., New York, 1929. Price \$7.50.*

LES TENDANCES DE L'ARCHITECTURE CONTEMPORAINE. By M. MALKIEL-JIRMOUNSKY. *With 100 illustrations. Librairie Delagrave, Paris, 1930.*

THE most significant thing of all about *Die Baukunst* is that a second edition has been required only two years after the first. It testifies to the extraordinary interest in modern architecture which exists in Germany today that a second edition should come so soon and the world at large benefit thereby. For the work has not only been brought up to date, it has been broadened in its scope until it really fulfills the implications of its title. In a book of the *Propyläen Kunstgeschichte*, in which the text forms hardly a third of the whole, the value outside the country of origin will be chiefly in the plates. The first edition treated modern German architecture exhaustively, but offered little in other countries and the greater part of that was drawn from the pre-history of modern architecture in the nineteenth century. In the present edition, of which the text also has been considerably modified and expanded, particularly in the historical sections, the scope of the illustrations becomes truly international. The fact that there is still more German material than foreign is after all natural. It represents moreover an actual truth: that there has been throughout the twentieth century more consciously modern architecture in Germany than anywhere else except possibly in Holland, which as a much smaller country cannot of course offer such a mass of production. Although the book has been expanded throughout, some material of the first edition has been omitted, chiefly the work of certain minor German architects, imitators of better men, and designs in the form of projects, never so satisfactory as photographs of actual existing buildings, however important they may have been in individual cases historically. In some cases the projects have been replaced by photographs of the same buildings, since completed.

This is notably true of Oud's magnificent row of houses at the Hoek van Holland. In the German section there have been added many buildings built since the first edition was prepared, among them Mendelsohn's Universum Kino and Mies van der Rohe's Barcelona pavilion. The houses of the Stuttgart Exposition of 1927 by various French, Dutch and German architects are also included, constituting a very important and interesting addition. It should be stressed that Platz's additions and expansions are vastly more intelligent and critical than his original selection. For example the Dutch and French sections as they now exist are especially admirable both in their exclusions and their inclusions. New historical material derived from Grédion's studies of French nineteenth century engineering has also been added with fine balance and discrimination while the order of the whole has been vastly improved. The factual indices constituting skeleton biographies of all architects mentioned—a standard feature of the volumes of the *Propyläen Kunstgeschichte*—provide an extremely useful apparatus.

Taken all in all this volume constitutes truly, as the first edition did only potentially, the one essential corpus of material on modern architecture. It can hardly be too highly recommended.—HENRY RUSSELL HITCHCOCK, JR.

THE admirable translation of Le Corbusier's *Urbanisme* ought to prove of even greater interest to Americans than his *Towards a New Architecture*. It is unlikely that the work of Le Corbusier as an architect will appeal very generally to Americans for many years. It demands too fine an appreciation of architectural values, too uncompromising an acceptance of mysterious ways of genius. It must, moreover, be seen largely in photographs or in rapid views of exteriors which exist functionally as the shell of unseen interiors.

It is fortunate that Le Corbusier has ability as a theorist and a writer which is to a large degree independent of his architectural practice. His books, in particular the present book, offer a broader road out of our present impasse than his buildings. Moreover, in reading the chapter on the Hours of Repose, Americans will think at once of the attempts of the last few years—all I believe



"Die Baukunst der Neuesten Zeit:" Propyläen-Verlag

HANS POELZIG: THE CAPITOL MOVIE THEATRE IN BERLIN, 1925



"Swayed By A Bauble-seller From France."

"QUEEN" CATHERINE ALLOWS MADAME DE BOARD TO CRITICISE A CARVING OF GIBBONS' THAT HAD BEEN CARRIED INTO HER BEDROOM FOR HER TO BUY. SHE DID NOT PURCHASE IT, BUT WAS GOVERNED BY THE MILLINER WHO CAME FROM FRANCE TO SELL PETTICOATS."

This fine specimen of Grinling Gibbons' work from the inner library of Cassiobury Park, was sold by us to an American Museum.

FRANK PARTRIDGE

LONDON

26 KING STREET, ST. JAMES S. W. 1.

© F. P. 1929

**Old English Furniture
Chinese Porcelain**

NEW YORK

NO. 6 WEST FIFTY-SIXTH STREET

later in date than this book—to realize many of Le Corbusier's technical ideas in the housing developments which are growing up along the East River in New York. The fact that much he proposes has already been brought into existence makes it impossible to discuss his ideas as Utopian or merely fantastic.

It is safe to say that the two forces that make it impossible to write that New York is really being rebuilt on a plan resembling his, are those of financial and æsthetic conservatism. Judging by Tudor City which is the only American project with which I have any familiarity, it is æsthetic conservatism which is the more sinister force. This is so generally the case in America, indeed, usually to the extent that æsthetic faults positively induce technical faults—as is of course the case as regards Tudor City—that it requires no particular comment. Yet it cannot, I think, be sufficiently stressed that it is Le Corbusier's particular genius—as it is the particular genius of all the finest twentieth century architecture—to so combine technical and æsthetic criteria that the two become inseparable.

It is sad that the technically minded will too readily pass by this book as being outside the scope of their interests—or will find beside the point the application of ideas that are already old here to a European city; while the artistically minded will praise its command of technics and deny that its æsthetics are in any way the necessary corollary of what they would accept. It is the privilege of the reviewer to suggest the most profitable approach to a book that seems not one of many possible treatments of a subject, but of central and peculiar importance. I urge therefore that they think of it neither as a scientific treatise nor an artistic manifesto; rather accept the problem of the city of today or of tomorrow as a single problem however many sides it may have. But it should also be accepted—more radically perhaps than does even Le Corbusier, who would admit that a business center cannot be moved nor a city reestablished completely on a site contiguous to the original one—that all requirements for the solution of the problem are to be tested from the deepest possible ideological foundation up. To criticize Le Corbusier's plans as results, which has been done so often in France, is absurd. Criticism must start from the same or equally fundamental premises. The book, in other words, ought to be thought over with the utmost seriousness since it deals with problems more complicated if anything for us than for the French. On the other hand it must be remembered that the book was written over five years ago, and that it is based on the consideration of data derived not from American but from French conditions. This is particularly difficult, since Paris appears to us still a haven of peace compared to New York, and at a distance.

Finally it must be recalled that this book was written with real fervor by a sincere enthusiast. We are so surrounded by the artificial fervor of advertisers and prohibitionists, the transparent blatancies of a thousand false prophets, that the style may too readily lead us astray. This lyricism about right angles, these strange epigraphs are, for once, to be taken seriously. It would be absurd to praise a treatise on town planning as literature. Yet here is a sustained emotional quality which it is hardly exaggeration to call poetic. It is possible to read this book, or at least many chapters of it, for its manner as much as for its matter. It is the propagandist's way to persuade by style; but it is also the way of the true prophet.

A word of particular praise should be given to Mr. Etchells for the skill with which he has handled the difficulties of this translation. The book might have been more attractively printed, but the illustrations have been kept in their proper places and a few additions made to the preface.—HENRY RUSSELL HITCHCOCK, JR.

THE fact that the author of *Les Tendances de l'Architecture contemporaine* has summarized the theory and practise of modern architecture in 162 pages is no doubt a credit to him, but it is also a criticism of his subject. Modern architecture is primarily theoretic. Theories are readily expoundable, and when practise consists of illustrating a set of standardized principles in a limited and codified language, there is obviously little room for the individual variation of personal vision. The first impression which a rapid bird's-eye view of the subject leaves is the uniformity of contemporary archi-

itecture. Mr. Malkiel-Jirmounsky is at pains to distinguish among individuals and races, but he succeeds merely in classifying them as more or less advanced; he may discern a greater heaviness in German, a greater logic and elegance in Austrian and French practise, and so forth, but these distinctions are almost imperceptible in view of the monotonous sameness which marks the new movement in all lands and all countries. And how could it be otherwise, when its ideals are mechanical, utilitarian, and collective? If all our buildings are to be machines—to live in, to work in, to play or pray or trade in—they must resemble one another as closely as series of machines. If their utilitarian logic is to be expressed only by enclosing the space of the ground plan in a skeleton structure and the language of permissible form is to be restricted to rudimentary geometrical elements—an agglomeration of cubes, cylinders, rectangles, etc.—however ingeniously those elements may be shuffled, the result is bound to be stereotyped. If these buildings are to be purely collective in purpose, they cannot but be impersonal.

Such are the dominant principles of the new architecture, and it is to be observed that they have been arrived at, not as the deduction of experiment, but as preconceived formulæ dogmatically imposed upon practise. Contemporary building is rational, appealing not to the eye or the sensibility but to extraneous standards of efficiency; hence the emphasis on structural lines and elements, the elimination of detail or ornament, the repetitive abstractions, the stress on hygiene, use, economy, and all the rest of its canons; and hence, too, its æsthetic barrenness. The measure of success of a building is the material realization of its function; its beauty can be *proved* and must therefore be perceived. Mr. Bruno Taut, in fact, has gone so far as to say that "everything that functions well, looks well; we simply do not believe that anything can look unsightly and yet function well." This is a curious half-truth. No one will deny that functionalism is an essential factor in architectural beauty, but to make it the sole criterion is preposterous. Or, accepting the premise, one must ask, what function really means? Is it no more than mechanical and material utility? The function of a factory is one thing; that of a dwelling, a church, or a palace another; and the notorious weakness of the new movement in dealing with buildings of that category is due to its aversion to what its exponents term "sentiment," to the creation of mood and the expression of personal taste. Similarly, it is true that geometrical forms are the basis of all architectural idioms; but in previous practise they have always been developed and elaborated and transmuted, whereas today they remain abstract and rudimentary. One has only to compare the use of cubes in a Mediterranean building or an Aztec pueblo with a modern house to realize the difference between feeling and thinking one's thoughts. It is the cerebral character of contemporary architecture, its arbitrary and *a priori* principles, founded on extraneous and non-æsthetic considerations, which vitiates the new movement, in theory and in practise, at its source; and any book on the subject must begin with an investigation of its principles. The scope of M. Malkiel-Jirmounsky's popular monograph permits him only a rapid survey and exposition of the field, and he has avoided evaluations. Writing with the clarity, discernment, and impartiality which we expect of these *œuvres de vulgarisation* in France, he has produced a sympathetic outline of a very provocative subject.—RALPH ROEDER.

EARLY ITALIAN MINIATURES. BY ARTHUR McCOMB.

MONUMENTI PER LA STORIA DELLA MINIATURA ITALIANA. LA COLLEZIONE ULRICO HOEPLI. By PIETRO TOESCA. 6 color-plates, 147 helotypes, 79 ill. in text. Milano, Ulrico Hoepli, 1930. Price, 550 lire.

THE name of Signor Toesca guarantees the scholarship and thoroughness of this volume, which in addition is most sumptuously published by the editor who is at the same time the owner of the miniatures described therein.

In point of date the Hoepli Collection of miniatures stretches from the end of the eleventh or beginning of the twelfth century to the sixteenth. The earliest examples are of course calligraphic and "Romanesque" in style. In the dugento they

BOOTH No. 18 AT THE ANTIQUES EXPOSITION



An interesting view of one of the twenty spacious Showrooms at the Vernay Galleries where a rare collection of 17th and 18th Century English Furniture is now being exhibited.

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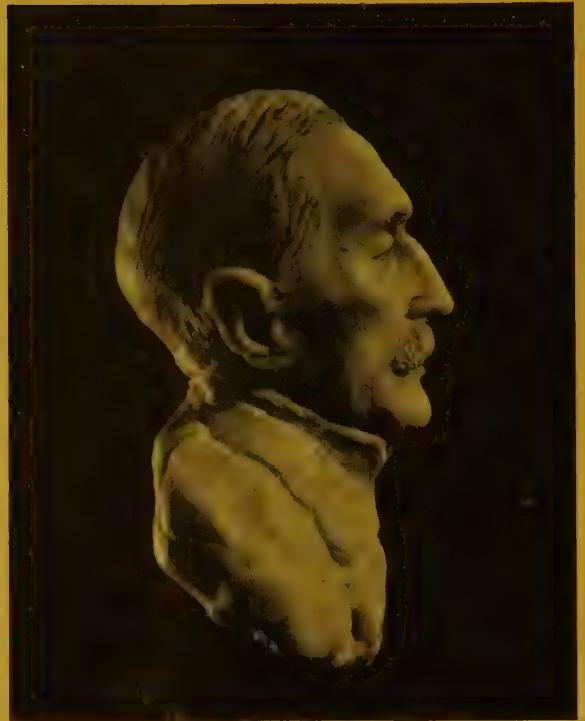


Important Pennsylvania Chippendale mahogany secretary; a first class example that can be attributed to Jonathan Gostelow, the first labeled example of whose work we discovered. At the left: a Liverpool pottery Jug with portraits of John Hancock and Sam Adams printed in color.



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Courtesy of Edouard Jonas

PORTRAIT OF DR. BODE, BY CATHERINA BARJANSKY

show the transalpine Gothic influence. Thirteenth century Emilian miniatures are particularly richly represented while considerable interest attaches to the emergence of the personality of Neri da Rimini who has hitherto been known only by documents. In the trecento the collection is rich in the Bolognese, the Venetians and the Perugians and is at the same time unique in possessing examples of the work of the Abruzzese Berardo da Teramo. But doubtless the Sienese Lippo Vanni, of whom there are three examples, is the principal name in this period.

The quattrocento miniatures seem to be bound up more closely than ever with the major painting of the Renaissance. Extremely attractive here is the initial enclosing the Madonna enthroned with two angels, seen against a landscape of very Umbrian character which Sig. Toesca ascribes to Il Marmitta of Parma. The Florentines are represented by Antonio del Cherico and Attavante among others and the collection closes with a Central Italian *Jonah* in the style of the High Renaissance.

But Sig. Toesca's book is much more than a catalogue of the Hoepli Collection. The plates are preceded by valuable chapters of a general nature on Italian miniature painting—with illustrations, drawn from various collections, in the text—which in effect forms a most useful history of the subject.

COLONIAL INTERIORS. By EDITH TUNIS SALE. Second Series. With 159 plates. William Helburn, Inc., New York, 1930. Price, \$15.00.

THE moral which Miss Sale's *Colonial Interiors* (Second Series) presents is the inequality of Colonial work. Some houses could be so lovely, almost faultless, as York Hall, Kenmore, Claremont Manor, and the Smallwood-Jones House.

Others, like Monticello, were good enough of their style, but their Pantheon-like coldness chased away personality, intimacy, and charm. Still others, for instance, Brandon in Prince George County, Virginia, were notable only for, say, a Chinese Chippendale staircase so unusual that the attention was thereon focussed, fortunately missing adjacent incongruities.

All the houses illustrated are earlier than 1800, with one exception. In general, the carving of ceilings and panels, as at Kenmore and at Wilton, Henrico County, Virginia, is much more important than the treatment of ingle-nooks or of a detached Genoese colonnade partitioning a sitting-room from a lobby. This latter feature, as instanced at Brandon, is unconvincing and at times unfunctional. The treatment of balustrades and staircases is much better. Bedrooms were interesting for their pieces of furniture taken separately, not for the ensemble. Wall-papers were so individualized that, as Colonel Dodge told me several months ago at Mount Vernon when he had at last succeeded in finding the *one* piece of wall-paper corresponding to that recently uncovered in George Washington's bedroom (the search had been nationwide, extending also back to England), if the pattern were once destroyed it could never be duplicated.

The glory of Colonial work is apt to rest, as the glory of early English art rested, in its wood-carvers, whether they worked in furniture or in molding. Modern interior decoration, on the other hand, will glean its best information from the Colonial sitting-room, parlor, dining-room, and hall, for these have already shown themselves wonderfully con-

(Continued on page 92)

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Courtesy of the Grand Central Galleries

"CLAMDIGGERS," IN ANTHONY THIEME'S EXHIBITION

EXHIBITIONS

(Continued from page 67)

an oar. To such realities he bends his utmost efforts and devotion.—M. M.

ANTHONY THIEME gives a freshness of interpretation to a much painted subject in the New England pictures which were exhibited at the Grand Central Galleries the first two weeks in February. To be able to present this often painted region, which has inspired as many brushes as Etretat or the woods around Barbizon, in such a way as to give it a new interest is an achievement worth noting. It may be because Mr. Thieme was not born in this country that he is able to paint it so freshly, and because he has been living here for a number of years that he can present it so intimately. He has painted fishing boats and nets, the white church spires, the wharves and narrow streets and little old shingled houses, all with an enthusiasm that is infectious. His feeling for textures, for the functions of things is enjoyable; the hulls of his boats are capacious and strong, and they are actually in the water, which flows smoothly around them in *In Port* or runs ominously by them in *Storm Approaching*. The boat houses and wharves are weatherbeaten and are built up strongly, massively; they have a three dimensional quality which is born of skill in draughtsmanship. Among the teachers of this Holland-born artist was Mancini, and it may be to his influence that something of Mr. Thieme's verve and force of manner are to be attributed, but the underlying spirit is too spontaneous to attribute to any other source than the artist himself.—H. C.

Dobson is to England, Maillol to France and Kolbe to Germany. Any one who has carved from stone a group as strong and beautiful in form and feeling as the monumental *Mother and Child*—six feet of Spanish marble, the color of translucent shell—must be classed not merely as a sculptor but as one of the sculptors. The faces of the mother and the boy, the calm hugeness of her enfolding arms, the spread of her back and the rough stone tide of her hair—all these are moving and inevitable. So, in a smaller way, are several of the stone torsos, two heads, and a cat. With Zorach surface is the outermost limit of form, not its covering. He brings no impediment to this form in the shape of trick textures or ornamentation.—M. M.

THE Ehrich Galleries are showing something new in the modernistic portable dining-room suite designed by Jules Bouy, French decorator. The idea is to provide a room, fully panelled and furnished, that our nomadic millionaires can cart with them from this apartment to that house and back again. The walls are made of overlapping panels of ebonized white holly, edged with cream strips of English sycamore. Panels can be added or subtracted to suit size of room. There are four corner cabinets of lacewood, ebony and holly with rock-crystal knobs, to hold glassware; an adjustable dining table of limewood with walnut supports and blue edging; and chairs of walnut and satinwood with blue leather seats. M. Bouy has also designed and had executed a wrought-iron fireplace and a needle-work panel as helpful decorative extras.—M. M.

FOR the past eight years or so William Zorach has been a very good sculptor. Now, with his latest work at the Downtown Galleries, he has become to this country what

WILLIAM LITTLEFIELD, a young New Englander, had his first one-man show of drawings and paintings at the John Becker Galleries. The drawings in ink,



Greuze. Drawing



Master E. S. Engraving



Jacopo de Barbari. Engraving

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AUCTION CATALOGUE 170:

*Engravings by Old Masters of the XVth to XVIIIth Centuries
German and Italian Engravings of the XVth Century
Engravings and Woodcuts by Albrecht Dürer
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*Drawings by the Old Masters of the XVIth, XVIIth and XVIIIth Centuries
forming part of the Print-Room of the Leningrad Hermitage,
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PRICE: 5 MARKS

CATALOGUE 171: DRAWINGS.
PRICE: 5 MARKS

TELEGRAMS: "BOERNERKUNST, LEIPZIG"



W. WARD.

W. Ward. Portrait Printed in Colors



Dürer. Adam and Eve. Early State

ANTIQUE ENGLISH FURNITURE



A Chippendale Bookcase showing the influence of Robert Adam. A similar bookcase, but less architectural, is shown in Chippendale Directory of 1762. This will be on exhibition in our booths Nos. 39-40-41 at the Antique Show at Grand Central Palace, February 27 to March 7.

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Courtesy of the Kleeman-Thorman Galleries

"THE TRUANT," A NEW DRYPOINT BY ALBERT STERNER

chiefly studies of boxers with a few figures on the beach, show a very decided flare and a good deal of preparation. Yet they should hardly be regarded as finished work, as is apparently the artist's wish. In fact, they are too unrelated to paintings which are not themselves structural enough. One of these shows a very muscular man barely touching the beach on which he is sitting; in a landscape the shore of the bay recedes into the distance with all the sense of attention to diminishing values which you find in Matisse.

In several instances Littlefield experiments successfully in painting large areas with all the brush strokes at the same angle. But when he covers an entire canvas à la bar sinister, the effect is altogether monotonous. Littlefield's draughtsmanship is far more competent than his painting. But his personality is marked enough to promise an interesting future. His *Relief Ship* is shown on page 78.—H. A. B.

IN the thirty prints by American artists which the Kleeman-Thorman Galleries exhibited recently were a number of new plates, among which one of the most successful was Albert Sterner's new etching, which is shown above. The treatment shows a marked advance on the part of this well known painter and lithographer who has only lately been giving more of his attention to the bitten line. There is a greater ease in the handling of the figures, there is adequacy and economy together, which make this plate of more than usual interest.

A new print by John Sloan, *Up the Line*, perpetuates New York of an earlier day in the subject of a buxom young woman getting into a carriage of the type of which one of the last survivors stands daily outside the Hotel Plaza. Gifford Beal's *Hauling Nets* is new, and Howard Cook's *Harbor Skyline*, which makes effective use of aquatint. Also Reginald Marsh's *Gayety Burlesque*, and Emil Ganso's *Paris Night*.—H. C.

A MODERN living room designed by Hammond Kroll, shown at the Brownell-Lambertson Galleries the early part of last month, formed an interesting complement to the Bouy dining room at Mrs. Ehrich's, already described. Mr. Kroll's work is notable for fine craftsmanship, taste in the use of woods, and a distinguished simplicity of line which does not go in too deeply for machine-age right angles. A bookcase-desk of African ayous wood having a fall front veneered with an unusual piece of cypress is exceptionally well thought out, the curved surfaces that terminate the shelf portions showing an effective use of the grain. Several small tables, end tables and their like, on which the livableness of a room so much depends, were triumphs of thoughtful planning in the way of disposing of the more movable accessories of the living room in general.—H.C.

THE smaller paintings of Mme. Chantal Quenneville—portraits as well as still lifes—are distinguished for their sureness and clarity of composition and color. They are deft, neat, refreshingly unemotional. The artistic conception is that of a simplified Degas. In the larger pictures, chiefly landscapes of small towns in France, the scale remains miniature to their obvious detriment. The simple scale of colors becomes monotonous when unrelieved by any significant scheme or any felt structure in the arrangement. Perhaps this is the result of too little feeling for other than the surface of her subject; Utrillo and Vivin also paint street scenes in the studio, yet manage to convey a sense of place and significance that is lacking in Chantal. I do not know if she could improve in this field; to tell the truth it seems hardly necessary for a small scale painter to master murals. Especially with so unusual a talent in a day of exhibitionism. Charm and organization in Chantal's pictures are limited only by their dimensions.—H. A. B.

March, 1931, INTERNATIONAL STUDIO

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Courtesy John Becker Galleries

"THE RELIEF SHIP," PAINTED BY WILLIAM H. LITTLEFIELD

MAHOGANY COMMODES

(Continued from page 23)

chest of drawers. Another way of detecting this imposition is to examine the wood of the exterior and that of the drawer linings and back. For example, a commode on legs with carved corner trusses and moldings was examined and the following discrepancies revealed: the mahogany of the top and the drawer fronts was of the poorest quality, being of straight grain and with little figure. The drawer linings were of pine and the drawer bottoms fixed with fillets with a muntin down the middle—a form of construction unknown prior to 1775-1780. The drawer fronts were of pine built up in layers; the back also was of pine. Quite apart

from the wrong proportions of the piece, the combination of the importance of the design, with its carved trusses and shaped bottom rail, with the inferior timber and the late construction of the drawers, definitely proved that this supposed commode was spurious.

Fakers will always reap a harvest so long as they are able to find collectors ignorant of the importance of design and quality of craftsmanship and material in old furniture. The faker can seldom successfully combine all these three factors in one piece. Two, or at least one, will prove an insurmountable stumbling block.

NOTES FROM ABROAD

(Continued from page 61)

an exaggeration to say that the collection of illuminated manuscripts and miniatures belonging to the British Museum rivals even the international collection temporarily brought together in the galleries of the Royal Academy.

Persian carpets have been the feature of a fine exhibition of oriental rugs and carpets held in aid of the Lambeth Hospital at the Jekyll Galleries (74 South Audley Street). This firm has already done much to prepare the way for the Persian exhibition by the displays of oriental carpets it has organized during the last three years. These exhibitions have all had a great educational value, and in the current exhibition Mr. French Kemp has been able to get together several examples which for beauty and high interest more than hold their own with anything of the kind at Burlington House. Among these is the floral medallion carpet, Kashan(?), second half sixteenth century, near in style to the famous Ardibil carpet. This was seen in the 1926 exhibition of the Chicago Arts Club, when it was described by Dr. Arthur Upham Pope. Another very interesting and beautiful example of a still earlier date is the Ispahan

carpet, with cartouches, branch and curved foliage design, which bears a striking analogy to the famous late fifteenth century example in the Leipzig Museum, illustrated in F. R. Martin's *History of Oriental Carpets* (Fig. 62). It seems reasonable therefore to assign the Jekyll carpet also to the end of the fifteenth century, and in its perfect balance of drawing and color this is an exceptionally fine example of the art of the Persian weaver.

Among the eighteenth century pieces was a Karabagh animal rug of the most rare description. This has a turquoise-blue ground with two medallions in rich wine color, inset with green and ivory decoration, with a design including two lions, six doves, four dogs and two goats, and flowering shrubs in ivory, gold, green and wine color. The border consists of a narrow trailing vine on a rich wine band.

It is impossible to pass over the lovely silk carpet, a superb specimen of the so-called Polonaise carpet which with its finely woven gold and silver thread and soft but brilliant notes of peach, fawn, topaz and rich blues is fully as exquisite a miracle

(Continued on page 88)

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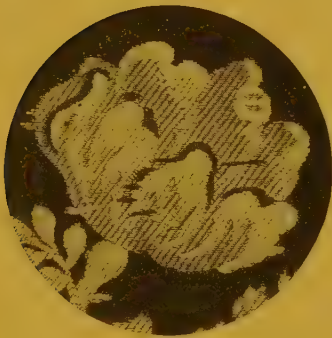
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Courtesy of Les Archives Photographiques

MANET'S "LA DAME AUX EVANTAILS," NOW IN THE LOUVRE

JOHN SHAW OF ANNAPOLIS

(Continued from page 47)

shops for there were many ambitious artists attached to the larger establishments as well as numbers of independent carvers who pursued the calling, ornamenting wood for the architect and cabinet maker alike. At Annapolis there were just such men; Henry Crouch, "Carver, from London, Now living in Annapolis Makes any sort of Carv'd Work for Houses and ships . . .", and the famous Hercules Courtenay, "Carver and Gilder, from London," who is plausibly suggested as the decorator of the Benjamin Randolph "sample chairs," which were for years claimed to be of English inception because of the close rendition of elaborate details from Thomas Chippendale's book, and since the stump rear leg is so rarely encountered in America. The exquisite scroll-board on the handsome secretary could very easily have been carried to completion by certain of the French or British carvers who emigrated to the Colonies. The molded feet too are decidedly at variance from the usual

Colonial adaptations, but let it be understood that an Annapolis craftsman would have experienced no trouble whatsoever in bringing forth their contour, than the shape more frequently found. The lower fret, inlay upon the lid and interior door, are analogous to the designs hitherto seen on authentic Philadelphia and New Jersey work.

Collectors will hesitate in proclaiming the Hepplewhite chairs, Figs. 10, 11, and 12, American, principally because of the sweep seat. Forgetting for the moment all prejudicial rudiments, does it not seem rather unnatural to voice such a dissension, when this identical form was so popular for years in the British Isles? Likewise there is little logic in the assertion that the sofa, Fig. 6, is alien just because the back is not so good, not quite so sweeping, as the American! Yes, it looks like the proper time to form a new foundation for our knowledge and a new estimation of the value of our hackneyed arguments.

INLAY AND EARLY MARQUETRY

(Continued from page 31)

sometimes, butterflies executed in shades of biscuit and amber, buff and brown, achieved by the use of light fruitwoods.

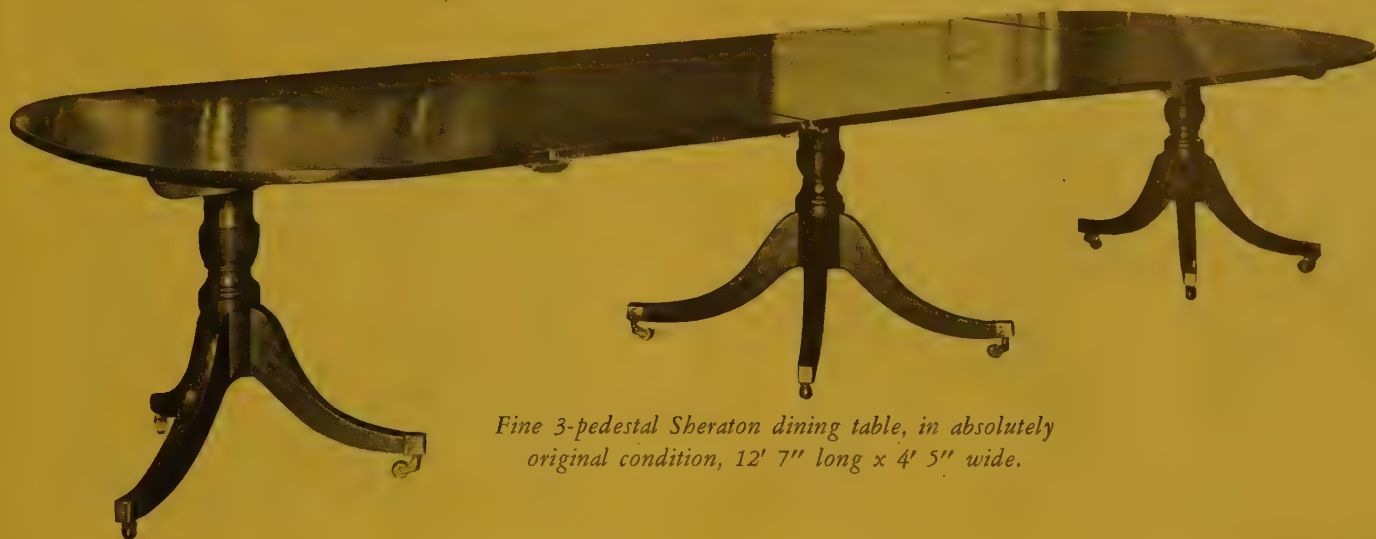
Before long, the acanthus, that insidious weed in the field of decoration from the time of the first Corinthian column had driven out bird, butterfly and flower. For a while its all-conquering arabesques dominated marquetry patterns. Then it grew longer, finer, more intricate; its leaves disappeared altogether and minute, complicated scrolls took its place. This last and fourth phase is called "seaweed" or "cobweb" marquetry. At first, this design was reserved in panels, but toward the later part of this period, there were desks and chests of drawers made with inlay "all over," and even the finest fillets and curved moldings were veneered with the delicate cobweb marquetry. This miracle of craftsmanship had

not the same decorative value as the open-spaced designs. So finely elaborated were the all-over pieces that it was often impossible to distinguish inlay from background at a little distance.

Like the lacquered furniture of those days, marquetry was expensive and designed for the aristocracy. Simultaneously, there existed the severe walnut furniture we generally call "Queen Anne," which was for the newly arisen merchant class, numerous enough for the first time in history to affect design. This demand for cheaper, plainer furniture, together with the discovery of mahogany, led the way to the monochrome style of Chippendale. When mahogany first became fashionable, it was supposed to have no "figure"—the ornamental grain prized in veneers. Therefore, veneering languished during the mahogany period, from about 1720 to 1760, and, with it, marquetry.

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*Mahogany
Block-Front Knee-hole Desk
by John Goddard, Rhode Island, 1760.*

THIS piece is marked by the full elaboration of the block-front idea. The entire door in the knee-hole is concave—the feet ogival with small scrolls.



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RESTORED TAPESTRY FORMED OF RENAISSANCE FRAGMENTS

THE ANTIQUES EXPOSITION

(Continued from page 56)

retained its tone, and an exquisite flowered border, only half visible before, was brought to life without deviation from the old pattern. The show room at the Exposition contains many examples of the perfect workmanship done by these craftsmen, including love-seats, sofas, chairs, benches, screens, valances, Aubusson and Savonnerie rugs, and wall panels. Anyone who has had experience with old textiles will appreciate the subtlety of color-gradation and the infinite pains required to render accurately what is best done by the passing of hundreds of years.

The Old Print Shop, 150 Lexington Ave., has for some time been building up a reputation for old American town views, and is including in its Grand Central Palace display a few of the more unusual and fascinating

of these subjects. Illustrated is one of the rare early aquatints engraved by W. J. Bennett, and dating about 1830. The New York harbor is picturesque with the full-blown sails of half-lumbering, half-graceful watercrafts and there is an intimate glimpse of the amusing custom of wearing top-hats—even in row-boats.

Rare Currier and Ives lithographs, with which The Old Print Shop has for years been identified—particularly the large folio sizes, will be featured. *Home to Thanksgiving*, five of the six medium folio shooting prints drawn by Fanny Palmer in 1852 for N. Currier; *A Rising Family*, *Pigeon Shooting*, and other Currier "collectibles" are exhibited.

Todhunter, Incorporated, 119 East 57th Street, is showing a pine paneled mantel wall and room-end of the



Courtesy of The Old Print Shop

"A BRISK GALE, BAY OF NEW YORK," AQUATINT BY W. J. BENNETT

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SILVER GILT JUG

Made in London in the year 1738

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**FREEMAN
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"The English Silversmiths"

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Courtesy of Katherine Hartshorne

XVIII CENTURY SHERATON MAHOGANY SECRETAIRE

Georgian period, and also some very early English stone mantels, as well as other Georgian mantels. Last year this firm's booth was designed with an eye to the total effect as an interior, while this year the emphasis is put upon individual pieces. All the things characteristic of Todhunter are included. There are many small items, such as sun-dials with stone pedestals, some very lovely old grates, andirons and fireplace equipment of superlative design, and a number of decorative pieces in iron. In a case of this sort, where the things handled are specialized, no attempt can be made at a general and unified effect, and in this exhibit the separate mantels and so forth are arranged to good advantage, in surroundings worthy of their quality.

The matter of lamps and small decorative supplements to an interior receives ample treatment in the booth of Roland Moore, Inc., 42 East 57th Street. Certainly one of the most effective exhibits in the building, it is noticeable for its black background against which silver pedestals are placed to hold the exquisite lamps and porcelains. The spirit of the group is distinctly modern, the arrangement gives one an opportunity to see and appreciate the individual pieces as they deserve.

H. F. Dawson, 19 East 60th Street,

is showing principally seventeenth century English furniture, Gothic and Renaissance tapestries, early decorative pottery, metalwork and textiles. They have shown much good judgment and experience in their choice as well as in their arrangement.

Katharine Hartshorne, 143 East 55th Street, shows a room of sharp value contrast. The walls are a dark blue, the overcurtains and some of the furniture covering white. Red violet and chartreuse are used as accessory color notes. Furniture is of the late eighteenth and early nineteenth centuries, related in period and feeling, but coming from different countries of origin. The charm of it relies mostly for its effect on beauty of line and refinement of detail. Decorations have been chosen in the same manner.

The exhibition room of Thomas & Drake, of London and New York, has as its focus an ancient Tudor window lighted up with medallions, and a series of original stained glass panels and medallions all taken from ancient English castles and mansions. This firm, long known in Europe and America for its very rare and fine examples of original stained glass, collected with great discrimination, will have in their booth various outstanding pieces which will be shown



Franklin at the Court of France, 1778.
Handsomely framed. Over-all size,
36" x 46".

DECORATIVE PRINTS

Above is pictured a fine engraving, 1853, by Geller of London, after the painting by the Belgian Baron Jolly. The costumes are in restrained rich coloring against a neutral ground. Could be used in 18th Century or Victorian setting. Ideal for over-mantel space.

THE OLD PRINT SHOP, INC.

HARRY SHAW NEWMAN

150 Lexington Avenue

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Portrait of a Man by Gerard David
Born Oudewater — 1450
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Courtesy of the American Art Association Anderson Galleries

LEIPZIG SILVER-GILT CUP, SOLD JANUARY 22

in rotation, so that anyone returning a second or third time to the room will see different pieces at each visit, skilfully exhibited together with the Tudor window. The art of stained glass, bound up with ecclesiastical and racial history in a peculiarly vivid way, opens up many branches of thought and leads inevitably to an appreciation of architecture and of painting. There are certain phases of history which are recorded in glass as in no other medium.

Among the decorators who put great emphasis on the element of comfort in interiors, Bertha Schaefer, 129 East 55th Street, is preeminent. Her booth strikes one first of all by virtue of its livableness and cheer. She features an English living room arranged around most unusual pieces of English Regency furniture in combination with other pieces of eighteenth century style. With a background of slate blue walls and a fine Aubusson rug from Bessarabia, interesting groups have an opportunity to look their best; there is a black Regency sofa upholstered in old yellow velvet; there are four English Regency mahogany chairs, as well as pedestals and lamps, and a very charming English secretary desk of such individuality as one seldom sees. Old yellow raw silk draperies are used at the windows in a very effective way that denotes above all a restful and dignified simplicity. There are some who belong to the school of decoration that sponsors the use of pattern combined in intricate ways, arguing that the eye is rested more by pattern than by plain surfaces. However, it would seem that the type of thing achieved by Miss Schaefer is to be preferred, and one cannot fail to be pleased by the re-

straint and the clever blending of color shown in this interior.

R. H. Macy and Company have an exhibit consisting of antiques and decorative pieces from the Corner Shop, a recent feature of their store which has met with great success. The antiques shown are English, French and Italian eighteenth century pieces. One of the most noteworthy is a very fine and dignified old breakfront bookcase. Another which will not go unnoticed is a mahogany bow-front buffet; and a group of delightful Italian pieces play an important part in completing the effect of the collection. It is as interesting as it is international.

Among the exhibitors of silver, Freeman of London, 20 East 57th Street, has some exceptional pieces to offer. There is part of a silver service which belonged to Rear Admiral Sir Samuel Hood; it was presented to him by grateful officers and colonials in recognition of his services in looking after various islands of the West Indies in the time of Nelson. One part of the service was presented by the Island of Barbados about 1805 to 1807; another part was given separately by officers who worked with Hood. The service in general is elaborate and formal and designed with the greatest skill. The workmanship throughout is the finest. It is bound up with a certain phase of the history of Britain, and represents a period in the past century which cannot fail to be of great interest. In addition to this, Freeman is also showing some beautiful examples of the work of Paul Lamerie, the French Huguenot who became one of the most famous of "English" silversmiths during the eighteenth century.

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1 HOLLAND PARK ROAD

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Ancient Stained Glass
Panels and Medallions
From English Castles
and Mansions

Booth No. 11

International Antiques Exposition

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ROY GROSVENOR THOMAS
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The time-mellowed beauty of these Mediterranean antiques introduces into the homes of today a rare note of sentiment and color. Choice examples such as the 16th century salver and chalice, the gilded copper candlestick and incense burner grouped here will be on view in our display at the Antiques Exposition, Booth 301, from February 27th to March 7th.

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One of a pair of Sporting Pictures by J. F. HERRING
Size 10½ x 13 inches

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Courtesy of A. S. Drey

DETAIL OF A SIENESE PANEL PAINTED IN 1488

NOTES FROM ABROAD

(Continued from page 78)

of shimmering color as any Polonaise in the Burlington House exhibition.

French nineteenth century paintings of unusual interest and importance are seen in the recently opened exhibition at Barbizon House (9 Henrietta Street, Cavendish Square). Here Mr. Lockett Thomson has got together a group of Barbizon and other pictures which maintain the high standard of quality set by his father the late D. Croal Thomson. Among the examples of Jean François Millet here is a portrait of the American artist William Morris Hunt, formerly in the collection of Mr. P. A. B. Widener of Philadelphia.

In addition to two flowerpieces of great beauty by Fantin-Latour, the Barbizon House Exhibition also includes one of his most charming portraits, entitled *Reverie*, which the master painted and exhibited at Antwerp in 1884. The sitter is the wife of Fantin's friend, the art critic Léon Maitre, and the portrait is reproduced in Adolphe Julien's book, *Fantin-Latour, sa Vie et ses Amitiés*.

Sporting pictures are the subject of a special Loan Exhibition which, by kind permission of Viscount Allendale, is being held at 144 Piccadilly. This is the 1931 equivalent to the exhibition of Conversation Pieces held last spring in the house of Sir Philip Sassoon. Both exhibitions have revealed to the general public a new aspect of English eighteenth century painting, and just as the undisputed hero of the Con-

versation Pieces exhibition was Zoffany, so there is little doubt that the particular hero of this sporting pictures exhibition will be found to be George Stubbs. The reputation of Stubbs has been steadily rising for some years past.

W. G. CONSTABLE, Assistant Director of the National Gallery, will become Professor of the History Art in the University of London in October, 1932, and, with the opening of the Courtauld Institute of Art, will become its Director. It is anticipated that the building of the new Institute will be sufficiently advanced at that time. Mr. Constable has been on the staff of the National Gallery since 1924, has lectured and written extensively on art, his most recent work, *English Painting in the Sixteenth and Seventeenth Centuries*, being written in collaboration with C. H. Collins Baker. Mr. Constable wrote a series of three articles on Lord Lee's collection which appeared in *International Studio* for February, March and April, 1930.—FRANK RUTTER.

AMSTERDAM. A relation of Vincent Van Gogh, the engineer Van Gogh living at Bussum, has presented Amsterdam with a marvelous gift of about one hundred works by Vincent and his French contemporaries. They will be exhibited in three rooms of the Municipal Gallery of Modern Art.—J. H. J. MELLAART.

Now in America——portrait
of 1st Earl
of Montgomery
by pupil of
Van Dyke



THIS painting (canvas size 30 x 25) combines to an unusual degree artistic and historical interest. For Philip Herbert, 1st Earl of Montgomery and 4th Earl of Pembroke, was a member of counsel of the Virginia Company, and for a century or more members of his family were active in the affairs of that royal colony.

In this portrait, rich in its vivid delineation of character and in its strong, sure mastery of color, Herbert all but lives again. Certainly

Van Dyke had no more apt nor more talented pupil than the young Englishman, Henry Stone, who died in 1653, and from whose brush it came.

Our galleries in this country, through which we are consciously collecting works of the early Americans such as Stuart, Trumbull, Savage, Copley, Neagle, Sully and the Peales, are supplementing our ability to obtain Old Masters; and we cordially invite all who are interested in art to visit our permanent but constantly changing exhibition.

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PAIR OF BLACK AND GOLD ENGLISH REGENCY CHAIRS

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INTERIOR ARCHITECTS, DECORATORS
148 EAST 55TH STREET, NEW YORK

VAN DIEMEN
GALLERIES



"Venus and Cupid" by Paris Bordone

OLD MASTERS

21 East 57th Street
NEW YORK CITY

Amsterdam
Rokin 9

Berlin, W9
Bellevue Strasse, 11A

EXHIBITION
IN APRIL



"BUCKING BRONCO"
DANIEL LAWRENCE RUMSEY

SCULPTURE
by
DANIEL LAWRENCE RUMSEY

GRAND CENTRAL ART GALLERIES
15 VANDERBILT AVENUE
NEW YORK CITY

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REPORT OF AUCTION SALES

FRENCH PAINTINGS AND FURNITURE

PARIS, Hôtel Drouot. ME. HENRI BAUDOIN, auctioneer, MM. FERAL, CATROUX and MANNHEIM, experts. Antique paintings and drawings, porcelain and furniture of the French Regency, Louis XV and Louis XVI, from the collection of M. Albert M., sold December 22, 1930, brought a total over 500,000 francs. A report of items bringing over 10,000 francs follows:

19 and 20—Paintings by Nicholas Taunay (1755-1830) one representing a hunt, the other a fountain with figures; 54 cm. by 43. (Sold for 740 francs in 1857, in the collection of the Duchesse de Raguse.); Germain Seligmann..... 64,500
78—Chaise longue in carved wood signed "Nadal," Louis XV period. Length 1 m. 80. (Sold March 3, 1913 at the Hôtel Drouot in the collection of Mlle. X. for 4,500 francs.); de Cobo..... 50,000
96—Table ornamented with bronze, Louis XV, width 1 m. 57; Couvert..... 36,000
95—Table with floral marquetry, Louis XV period, originally in the Baldock collection, London, 72 cm. by 44; Knoedler... 32,000
77—Sofa in carved wood, Louis XV period, signed Baume, width 2 m. 10; Spencer Penrose..... 32,000
61—Clock in gilded bronze with figures representing scenes from Don Quixote, face signed "Goret, Paris," mechanism signed "Stollwerke, Paris." Louis XV period, height 50 cm. (Sold May 5, 1913, in the Eugène Kramer collection at the Hôtel Drouot for 6,500 francs.); Beltzer de Clermont..... 32,000
79—Six armchairs, in carved wood, upholstered with floral tapestry, Louis XV period, width 62 cm.; Knoedler... 31,000
97—Fall front desk, in black and gold lacquer, Chinese style, Louis XV period, height 1 m. 45, width 93 cm.; Knoedler 28,000

94—Commode in chequered marquetry, with marble top, ornamented with bronze. Late Louis XV period, signed "Dupré," width 1 m. 13; Louis..... 25,000
14—Portrait of a Young Woman, oil painting, French School, eighteenth century, 53 cm. by 42; Cailleux..... 24,000
13—Christ Stilling the Tempest, by Luca Carlevarius, in oils, 79 cm. by 72; Cailleux 16,000

67—Two small candelabra in gilt bronze, Louis XVI period, ornamented with small groups of old Chinese porcelain. Formerly in the Thomas Becket collection, Leeds. Height 23 cm.; Knoedler..... 16,000
101—Side table with marble top and drawer, signed "Canabas," Louis XVI period, width 1 m. 28; Knoedler..... 14,500
86—Large armchair in carved wood, covered with black leather, Louis XV period, width 73 cm.; Mrs. Farman, 14,200
81—Two armchairs in carved wood, Louis XV period, covered with blue damask, width 78 cm.; Knoedler..... 11,000
92—Two bergères in carved wood, painted gray and green with floral decoration, probably Louis XVI period, width 68 cm.; Couvert..... 10,000

DE CLEMENTE COLLECTION

AMERICAN ART ASSOCIATION ANDERSON GALLERIES, INC. The collection of Italian furniture of the Renaissance, paintings, majolica, brocades, velvets, Renaissance bronzes, etc., belonging to Achille de Clemente of Florence, Italy, sold January 15, 16 and 17, brought a grand total of \$101,085.50. The more important items include:

449—Primitive Gubbio lusted bowl, by Maestro Giorgio, dated 1521; G. N. Wentworth..... \$1,100
459—Gubbio lustre plate, by Maestro Giorgio, sixteenth century; French & Co.... 2,000
461—Deruta lustre plate, late fifteenth century, St. Francis Receiving the Stigmata; J. B. Cortley..... 2,600
462—Fra Xanto Urbino plate, lusted at Gubbio, by Maestro Cencio, sixteenth century; B. L. Turnbull..... 2,200
477—Sculptured marble haut-relief of the Virgin and Child, Florentine, fifteenth century; French & Co..... 1,300
479—Virgin and Child by Agostino di Duccio, Florentine, 1418-1498, sculptured marble haut-relief; French & Co..... 2,000
480—San Donato, tympanum figure, by Giovanni della Robbia, Florentine, 1469-1529, polychromed stanniferous enamel haut-relief; French & Co..... 2,900

OLD MASTER PAINTINGS

AMERICAN ART ASSOCIATION ANDERSON GALLERIES, INC. Paintings by Old Masters of the Italian, Flemish, Dutch, French and English schools, belonging to a Swiss nobleman, sold January 22, brought a total of \$211,490.00. A report of the more important items includes:

47—Mater Purissima by Bartolomeo Esteban Murillo, Spanish, 1618-1682; William French..... \$10,500
50—St. John the Evangelist by Sir Anthony Van Dyck, Flemish; 1599-1641; A. Rudert, Agent..... 13,000
55—Landscape with Figures by Meindert Hobbema, Dutch, 1638-1709; W. W. Seaman, Agent..... 11,000
56—Madonna and Child by the "Master of the Parrot," about 1525; E. Bucher, 7,000
60—Madonna and Child (Mater Amabilis) by Jacopo Bellini, Italian, about 1400-1470; Robert H. Low..... 11,000
63—Madonna and Child with Saints by Jacopo de Negreto (called Palma Il Vecchio), Italian, 1480-1528; J. H. Montgomery..... 11,500
66—A Cardinal with Two Secretaries by Sebastiano Luciani (called Del Piombo), Italian, 1485-1547; H. E. Russell, Agent 10,500
72—Portrait of a Nobleman by Jacopo Robusti (called Tintoretto), Venetian, 1518-1594; William French..... 10,000
73—The Holy Family by Sebastiano Luciani, (called Del Piombo), Italian, 1485-1547; A. L. Monte..... 11,500

Auction Calendar

NEW YORK

AMERICAN ART ASSOCIATION ANDERSON GALLERIES, INC. The American portion of the historical library of Victor Morin of Montreal, Canada, sold by his order, afternoon of March 10.

BERLIN

HERMANN BALL AND PAUL GRAUPE, Tiergartenstrasse 4, W. 10. The collection of Erich von Goldschmidt-Rothschild including works of art of the XVIII century, March 23.

RUDOLPH LEPKE KUNSTAUCTIONHAUS, Potsdamerstrasse 122. The Stroganoff collection of paintings and objets d'art from Leningrad, April.

LEIPZIG

C. G. BOERNER, 26 Universitätsstrasse 26. Engravings by Albrecht Dürer from the Dürer collection, Hausmann-Blasius, Brunswick; engravings of Old Masters of the XV to XVII centuries; German and Italian engravings of the XV century; engravings and woodcuts by Albrecht Dürer; the Rembrandt collection formed by the late Dr. Van Moll of Arnheim; French and English color prints from the Leningrad Hermitage and other museums of the Soviet Union; drawings by the Old Masters of the XVI, XVII and XVIII centuries forming part of the Print-Room of the Leningrad Hermitage, the State Museums at Moscow and Charkow; also drawings by Dutch and Flemish Masters of the XVII century partly from the Massaloff collection, April 27 to 30.

LONDON

SOTHEBY & COMPANY, 34 and 35 New Bond St., W. 1. Classical and Mediæval sculpture, in March.

PARIS

HÔTEL DROUOT. Collection of M. R. S., comprising old and modern paintings, eighteenth century furniture, and Oriental objects of art. Experts: Messrs. Féral, Catroux, Hessel, Mannheim and Portier. March 11.

HÔTEL DROUOT. Me. Henri Baudoin, auctioneer. Collection of the late M. Gaston Migeon, comprising modern paintings, (expert: M. Schoeller.) Gothic objects of art, (expert: M. Leman,) modern French prints, (expert: M. Cailac,) and an important series of Japanese prints and Oriental objects of art, (expert: M. Vignier.) The modern paintings and prints to be sold March 18 and 19; the Oriental and Gothic objects to be sold March 20 and 21.

HÔTEL DROUOT. Second sale of the library of the late M. Edouard Rahir, comprising illustrated books of the fifteenth and sixteenth centuries with original bindings. Expert: M. Francisque Lefrançois, May 6, 7 and 8.



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OF NEW BOOKS

(Continued from page 72)

genial to our present scheme of existence.—JAMES W. LANE.

CLAY FIGURINES OF BABYLONIA AND ASSYRIA. By E. DOUGLAS VAN BUREN. Yale University Press, New Haven, 1930. Price \$6.00.

THIS excellent volume is a catalogue of some 1334 figurines from Babylonia and Assyria, illustrated admirably with 320 figures. Beginning with the earliest remains in the fourth millennium, the catalogue runs down through the Parthian period. Each figurine is tentatively assigned a date and for the first time in this series of minor finds, one is enabled to trace the artistic and religious development from epoch to epoch. Smaller figures in clay are apt to be overlooked or treated very summarily even in reports of excavations. Furthermore, the figurine, as the most portable of antiquities, is very apt to reach museums through private collections or dealers. To gather together the data on such a subject is then a most difficult and tedious, but most useful, task, and Mr. Van Buren has been eminently successful in assembling the material from Mesopotamia. Each piece is described, and discussed, and has an up-to-date bibliography. Extremely valuable the book will be to Babylonian and Assyrian students (even though the main trend of history in Babylonia and Assyria is fairly well known), for the volume furnishes a supplement to the better known bas-reliefs and sculptures as well as illustrations to some of the texts. In the Parthian period, reliefs and sculptures are few, inscriptions scanty, and the civilization very little known. Here, therefore, Mr. Van Buren's book can render perhaps a still greater service, for it allows one to trace religious conceptions remaining from an earlier age.

Nor is it only for Mesopotamian history that the book will be valuable, for one cannot skim the pages without noting the strong influence which this civilization, as illustrated by the figurines, played on the early civilization of Crete and Greece. In this connection particularly, one regrets that Hittite and Phœnician material has not been included, for in Syria one might trace the intermediate stage between East and West.

From the point of view of art, the figurines naturally seldom rival the larger bas-reliefs and sculptures. On the other hand it is surprising how closely in general the artists in ceramics followed the conceptions of those in the more celebrated fields, and the book affords a good summary of Mesopotamian artistic development as a whole.—CLARK HOPKINS.



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DOWNTOWN GALLERY, 113 West 13th St. Recent paintings by Alexander Brook, March 8 to 31.

A. S. DREY, 680 Fifth Ave. Paintings by Old Masters.

DURAND-RUEL GALLERIES, 12 East 57th St. Paintings by Max B. Cohen, to March 14.

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FREDERICK KEPPEL & COMPANY, 16 East 57th St. Etchings by old and modern masters.

KLEEMAN-THORMAN GALLERIES, 575 Madison Ave. Prints by contemporary artists.

F. KLEINBERGER GALLERIES, 12 East 54th St. Paintings by Old Masters.

M. KNOEDLER & COMPANY, 14 East 57th St. Forty etchings by Meryon, through March.

C. W. KRAUSHAAR, 680 Fifth Ave. Paintings and etchings by Gifford Beal, to March 9; paintings by Walter Pach, March 12 to 26.

J. LEGER & SON, 695 Fifth Ave. English portraits and landscapes of the XVIII century.

JOHN LEVY GALLERIES, 1 East 57th St. National landscapes by representative artists

LITTLE GALLERY, 29 West 56th St. Garden accessories, through March.

MACBETH GALLERIES, 15 East 57th St. Landscapes of the Delaware Valley by Daniel Garber, March 9 to 28.

MILCH GALLERIES, 108 West 57th St. Paintings by Gari Melchers, through March.

N. MONTROSS, 785 Fifth Ave. Paintings by modern artists.

MUSEUM OF MODERN ART, 730 Fifth Ave. Contemporary German painting and sculpture, March 13 to April 5.

NEWHOUSE GALLERIES, 11 East 57th St. Decorative portraits and landscapes of the XVIII century.

ARTHUR U. NEWTON, 4 East 56th St. Small paintings by English, Dutch and American artists, through March.

PEARSON GALLERY OF SCULPTURE, 545 Fifth Ave. Modern sculpture.

REINHARDT GALLERIES, 730 Fifth Ave. Old masters and modern French artists.

SCHWARTZ GALLERIES, 507 Madison Ave. Sporting and marine paintings.

JACQUES SELIGMANN GALLERIES, 3 East 51st St. Paintings by Ralph Flint.

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MARIE STERNER GALLERY, 11 East 57th St. Paintings by Simka Simkhovitch, through March.

TRUEFALK GALLERIES, 745 Fifth Ave. Paintings by old and modern masters.

VAN DIEMEN & COMPANY, 21 East 57th St. Paintings by Old Masters.

WEYHE GALLERY, 794 Lexington Ave. Paintings by Emil Ganso, March 2 to 21.

WILDENSTEIN & COMPANY, 647 Fifth Ave. Ave. Loan exhibition of paintings by John La Farge and two succeeding generations of the La Farge family, through March.

YAMANAKA GALLERIES, 680 Fifth Ave. Oriental art.

HOWARD YOUNG GALLERIES, 634 Fifth Ave. Old and modern masters.

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BOSTON ART CLUB, 150 Newbury St. Annual exhibition of prints, March 26 to April 11.

CASSON GALLERIES, 575 Boylston St. Landscapes by Carl Lawless, to March 14; American paintings by outstanding American artists, March 16 to 28.

DOLL AND RICHARDS, 138 Newbury St. Paintings by Hoyland Bettinger, March 2 to 10; crayon portraits by Dwight C. Shepler, March 4 to 17; water colors by Ruel Crompton Tuttle, March 11 to 24; flower studies by Elizabeth H. P. Huntington, March 18 to 31; paintings by Marion P. Sloan, March 25 to 28.

GOODMAN-WALKER COMPANY, 607 Boylston St. Etchings by Kathe Kollwitz of Germany.

GRACE HORNE GALLERIES, 446 Stuart St. Water colors by Walter Dehner, miscellaneous paintings and fine prints.

GUILD OF BOSTON ARTISTS, 162 Newbury St. Landscapes by members of the Guild, to March 7; paintings by Lilla Cabot Perry, March 9 to 21; paintings by Edmund C. Tarbell, March 23 to April 4.

SCHERVEE STUDIOS, 665 Boylston St. A special exhibit featuring architecture in etchings.

ROBERT C. VOSE GALLERIES, 559 Boylston St. Boston Society of Water Color Painters, to March 7; paintings by Colin Campbell Cooper, March 9 to 28.



STEAMSHIP SAILINGS • APRIL '31

DATE	FROM	TO	LINE	STEAMER
April 1	New York	Hamburg	United States	President Roosevelt
April 2	New York	London	American Merchant	American Banker
April 2	New York	Hamburg	Hamburg-American	Deutschland
April 2	New York	Bremen	North German Lloyd	Berlin
April 3	New York	Southampton	White Star	Olympic
April 3	New York	Antwerp	Red Star	Westernland
April 4	New York	Liverpool	White Star	Britannic
April 4	New York	Gothenburg	Swedish American	Kungsholm
April 4	New York	Copenhagen	Scand.-American	United States
April 4	New York	Genoa	Lloyd Sabaud.	Conte Biancamano
April 4	New York	London	Atlantic Transport	Minnekahda
April 4	New York	Liverpool	Cunard	Ascania
April 4	New York	Havre	French	Andania
April 7	New York	Barcelona	Spanish Royal Mail	De Grasse
April 8	New York	Hamburg	United States	Marques de Comillas
April 8	New York	Southampton	Cunard	George Washington
April 9	New York	London	American Merchant	Mauretania
April 9	New York	Hamburg	Hamburg-American	American Trader
April 9	New York	Bremen	North German Lloyd	New York
April 9	New York	Bremen	North German Lloyd	Bremen
April 10	New York	Southampton	White Star	Stuttgart
April 10	New York	Havre	French	Homerie
April 11	New York	Antwerp	Red Star	Paris
April 11	New York	Gothenburg	Swedish American	Lapland
April 11	New York	Copenhagen	Scand.-American	Drottningholm
April 11	New York	Genoa	Nav. Gen'l. Ital.	Hellig Olav
April 11	New York	Liverpool	White Star	Roma
April 11	New York	London	Atlantic Transport	Laurentic
April 11	New York	Liverpool	Cunard	Minnewaska
April 11	New York	London	Cunard	Alaunia
April 11	New York	Liverpool	Cunard	Carmania
April 11	New York	Marseilles	Fabre	Providence
April 13	New York	Glasgow	Cunard	Transylvania
April 14	New York	Southampton	Cunard	Aquitania
April 15	New York	Hamburg	United States	America
April 15	New York	Southampton	United States	Leviathan
April 15	New York	Trieste	Cosulich	Vulcania
April 15	New York	Bilbao	Spanish Royal Mail	Alfonso XIII
April 16	New York	Bremen	North German Lloyd	General von Steuben
April 16	New York	Bremen	North German Lloyd	Europa
April 16	New York	Hamburg	Hamburg-American	Albert Ballin
April 16	New York	London	American Merchant	American Farmer
April 17	New York	Southampton	White Star	Majestic
April 17	New York	Hamburg	Hamburg-American	St. Louis
April 17	New York	Antwerp	Red Star	Pennland
April 18	New York	Oslo	Norwegian America	Stavangerfjord
April 18	New York	Copenhagen	Scand.-American	Oscar II
April 18	New York	Genoa	Lloyd Sabaud.	Conte Grande
April 18	New York	Hamburg	Hamburg-American	Reliance
April 18	New York	Liverpool	White Star	Adriatic
April 18	New York	Liverpool	Cunard	Scythia
April 18	New York	Glasgow	Cunard	Cameronia
April 18	New York	London	Cunard	Aurania
April 21	New York	Havre	French	Lafayette
April 21	New York	Southampton	Cunard	Berengaria
April 22	New York	Hamburg	United States	President Harding
April 23	New York	Marseilles	Fabre	Sinaia
April 23	New York	Havre	French	La Bourdonnais
April 23	New York	Bremen	North German Lloyd	Dresden
April 23	New York	Hamburg	Hamburg-American	Hamburg
April 23	New York	London	American Merchant	American Shipper
April 23	New York	Barcelona	Spanish Royal Mail	Manuel Calvo
April 24	New York	London	Cunard	Caronia
April 24	New York	Southampton	White Star	Olympic
April 24	New York	Rotterdam	Holland-America	Volendam
April 25	New York	Havre	French	Ile de France
April 25	New York	Copenhagen	Scand.-American	Frederick VIII
April 25	New York	Genoa	Nav. Gen'l. Ital.	Augustus
April 25	New York	Rotterdam	Holland-America	Statendam
April 25	New York	Bremen	North German Lloyd	Bremen
April 25	New York	Liverpool	White Star	Baltic
April 25	New York	London	Atlantic Transport	Minnetonka
April 25	New York	Glasgow	Cunard	California
April 25	New York	Liverpool	Cunard	Samaria
April 29	New York	Hamburg	United States	President Roosevelt
April 29	New York	Southampton	Cunard	Mauretania
April 30	New York	Bremen	North German Lloyd	Berlin
April 30	New York	Hamburg	United States	Republic
April 30	New York	London	American Merchant	American Banker
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